# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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## NYM CRINKLE'S FEUILLETON

**The System of Obscurantism—How it is Practiced Here—Writers who Lack Originality Exploit Impropriety—Haggard, Stephenson, et als.—Things That Are Not Fit To Be Presented—Irving's Histrionic Sophistries — His Devil of the Twelfth Century — Drapery for Bellew—The Jewett Benefit and What It Brought Forth.**

There is a word in general use in England that never got acclimated here. It is called obscurantism. It has reference to a social system which keeps all knowledge of evil from the intelligence of pure minds. It is an outgrowth of the belief that a certain kind of ignorance is bliss.

Although we do not use the word here, we practice the system it expresses. We do not tell our young daughters all about the vices and nauseous weaknesses that our knowledge of the world is constantly bringing to view. Somehow we like to think that there are some sweet, unconscious souls who have never had their sunlit surfaces ruffled by the poisonous breath that blows continually through life. We keep some idols curtained even from our rash, inquisitive friends. We wish to protect them from their own kind, for there is a certain order of ignorance that is loveable.

Well, granting all this. How often does the stage manager pull the curtain of "obscurantism" aside and invite our innocents to come and look through at the morbid, grovelling world and shudder some fresh shekels into his till?

This is homily preaching, I know. But wait a moment. There are some great and enduring things behind the hurry and glitter of the moment that alone make the hurry and glitter worth talking about.

A paper like THE MIRROR does not propose to confine itself to the chronicling of small beer. Its excellence is not in the perspicacity with which it picks up the atoms of news, but in its breadth of view that can take in the relation of the whole. It follows every private in the ranks. But it knows the plan of the campaign, and where the tide of battle ebbs and flows.

Men like Rider Haggard and Stephenson do not appear to have intrinsic creative power to do anything new intellectually. So they do something startling in the way of impropriety. The man who cannot achieve can very often shock. There are plenty of men who cannot earn a living who can jump off the Brooklyn Bridge. The iniquity of it is that the world mistakes the reckless impudence for something else, just as they mistake a bucket of such swash as the Dark Secret for a drama.

Rider Haggard is the worst equipped sensation-monger of the hour. The stuff called She which has been put upon the stage is not an insult to propriety so much as an insult to intelligence. But it has been so bedraped and bespangled that shallow minds mistake the monster of brass and clay for an integral heart. And here comes the whole sham of the moment. It is always iniquity in court dress. Give imbecility as many pink legs as a centipede, and straightway up rises the sapheads with the cant of art. As if a beggar in brocade became a baron. There are always from one to five hundred ignorant but comely girls banked up somewhere in New York ready at a moment's notice to lend their legs to any playwright who cannot march to success on his own. Twenty-five of them are rated as a triumph of realism, fifty of them as a sumptuous display of resources, and seventy-five as a complete vindication of the author's conception.

Under the guise of this fleshly æstheticism, which ought to be called animalism, coarseness, imbecility, sacrilege, impropriety and puerility sneak upon the stage. There is a great deal of rank wretchedness in She. But look at the groups of it! Ah, me boy, consider the waist-bands and corsets and colors! So the arsenic in the wall paper stays because of the cabbage roses on top of it. I have often wondered if anywhere else this disguise of beauty would work so effectually. Suppose the midnight burglar, who tried to rob me of my most precious jewels, should come in lace and ruffles like Claude Duval—I wonder if I would crawl out of bed and say, "By Jove! old boy, this is an unexpected display of resources. Allow me to congratulate you on the levating tendency of your trousers."

The views of life presented by such plays as , A Dark Secret, and As In a Looking-Glass are not wholesome or healthy or true. Wherever they attempt to deal with motives of action they pervert and invest them stupidly or deliberately. I think they ought to be shut off, not by an ordinance, but by good taste.

There is an old but firm axiom in art, that you cannot beat out of some hucksters' heads, and it is that not all things that occur are fit to be represented.

But this is the point, the more elaborate a stage sophistry is dressed the less danger there is of detecting the sophistry, and that is why Mr. Irving's histrionic sophistries so often go unobserved. Whenever he is weak in histrionism he is strong in waistcoats—he pieces out the lion's skin with the fox's.

Somebody will some day write a careful essay on the education of the theatre. It's a tremendous social factor, sending out the subtle influences uninterruptedly, and shaping views, tastes and ideas without our knowing it. We unconsciously imitate what the eye admires. I see women every day who have been Langtryd or Clara Morrised without their knowing it. I know men who have been Tearled in their deportment and Charles Coghlaned in their dress and Barrymored in the use of their arms. So, too, I have seen scores of women who have been more or less Camilled and Paulined and Fedorad. But, lord! you couldn't point it out to them. I could, if I had the time and it were worth the while, show you communities of small boys who are forever going Across the Continent, and are always On Hand, and who have tinged their treatment of their wretched parents with the iniquitous irreverence of Peck's Bad Boy.

I don't suppose that an innocent, imaginative girl who sees Kyrle Bellew ever thinks of him as other than the character she saw him in. He is a languid sort of foreshortened god to her vision while in the theatre. She only knows him as the Prince of Como; unless indeed he should answer one of her notes and take her to the Brunswick to supper on purpose to smash her ideal with English chops and pickled walnuts.

If I had a sensitive and imaginative and beautiful daughter (of course she'd be beautiful if I had her) do you think I'd let her go and contemplate Kyrle Bellew night after night!

If I had a stalwart, brave son, fit to drive a one-horse car or kill an Anarchist, do you suppose I'd want him to discover that there was such a hallucination as Lillian Russell? No sir; if he were to go on bravely with his car-driving, and make his mark as a man, I shouldn't want to wake up some day and find him standing at the stage door of the Casino with a bouquet in his hand. One subtle lesson from the corner of some nymph's eye and all my admonitions would be whistled down the wind.

I believe in curtains. I'd have Kyrle Bellew and Belle Urquhart draped.

Perhaps you do not think that Mr. Irving shows a little more of himself than English "obscurantism" warrants. I do.

He has written a whole column to prove that the devil is a man-about-town, and not the traditional fiend of the middle ages, with hoofs and horns and tail.

Mr. Irving handles the devil without gloves; he will none of the effete, long tailed, split-hoofed cuss in theory. But, alas! he gives us in practice the flame-colored prince of magic of the twelfth century.

I should like to know how Mr. Irving reconciles his criticisms with his acting. He disavows Milton's devil, which has gone into the popular conception, but he can't get away from Milton's devil in his make-up. The fact is Milton's devil is the only Saxon devil there is. Mr. Irving without knowing it is Apollyon.

In a word, Mr. Irving is always that which is most effective to the eye, but not always that which is most consonant with the reason. He makes pictures—as Emerson once said—as fast as the sun breeds flies. And such is his tendency to strike the sense at all sacrifices that he has never been willing to subdue the glaring mannerisms of his personality and speech, but on the contrary has clung to them as in some sense an evidence of originality and genius.

He never strikes that mean which Nature makes, and it is in this respect that Edwin Booth in some of his greatest roles so far transcends him, and recalls to us that old Greek canon which made personality in a work of art an impertinence.

Mr. Irving made us remember Twelfth Night by the Malvolio just as Ellen Terry made us remember her Portia by addressing Shylock in the council scene instead of addressing the court.

There are some old ... s that are valuable on account of the blo... on them, but I cannot recall a diamond tha... as made valuable by the flaw in it.

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I wanted to say something about the Jewett matinee at the Union Square Theatre, but havn't left myself a great deal of space. That play of Miss Clayton's proved to be a very pretty and tender version of "Good-bye Sweetheart," and curiously enough, the only version of several that have been made that reached the stage. Some years ago Adelaide Neilson, who fell in love with the story, tried to get a play made and failed. Afterwards Clara Morris got John Brougham to dramatize the tale, but he utterly failed to seize the romance and pathos of it. I remember reading his drama and of being amazed at the man of the world's utter inability to appreciate the subtle beauty of the work. Clara Morris said several times in my hearing that if she could get the story into stage shape she felt sure she would do the best acting of her life in it. She never got it.

Miss Clayton did get it. She made it herself and made it very cleverly. It is not a drama of action—so much as of sentiment and quiet passion, and every interest hangs upon the character of Lenore.

To undertake to both make the play and act the part was a very brave attempt of Miss Clayton's, but ill-advised. However, the play brought tears as it was, and received all kinds of enconiums from good judges whose sensibilities were touched.

Its merits were noticeably those of feeling. It did not depend for a moment upon any kind of stage adjunct or accident of conduct, but rested squarely on the love and despair of two people.

Whether the play is ever seen again or not—and I hope it will be—it is only proper to give it the passing word of praise for its heart interest, its sweet simplicity and its genuine romanticism.

Before you hear from me again Anarchy—now called Paul Kauvar—will have been launched at last in New York. I have put myself on record in these pages concerning the work. I think it is a noble piece of construction, with magnificent ensembles, a little lacking in humor and tenderness, but heroic, massive, effective and dignified. It brings Annie Robe back and gives her a declamatory part that will test her histrionism. There has been so much written and said about this play in advance of its metropolitan appearance that the assemblage on Saturday might well be an eager one.

I wish that Mr. Mackaye's bravery had been equal to his ability and he had not set on the name Anarchy. It is a title that will outlive the play.

Confound him! What did he want to go on Christmas Eve for?

There's a party of good fellows, with their sleighs and their girls, have hired a Connecticut farm-house for forty-eight hours, just as it stands, and are all going out to do the New England Christmas, with English accompaniments, carols, yule log, boar's head, holly, to which is to be added a straw ride, a dance, a live Santa Claus, a big dinner, and then all aboard for Broadway again. NYM CRINKLE.

TONY HART.

### Mr. Arthur Back Again.

Joseph Arthur returned to New York on Monday afternoon after a brief visit to London. He had a very rough passage back—so much, indeed, that one of the cabin passengers died of exhaustion and fright.

"I went over to make a contract for the production of The Still Alarm in London," said Mr. Arthur yesterday, "and as soon as the document was signed, sealed and stamped at Somerset House I started for New York. You heard all about it in advance of my arrival—how I arranged with Miss Hawthorne to put the play on at the Princess', on July 15, next for an indefinite period.

"I had expected to go across to Paris and see what could be done about bringing out a French edition of the piece at one of the melodramatic theatres. But the resignation of Grevy and the immense political excitement made the time unfavorable to my plan, and so I remained on the British side of the Channel.

"I saw pretty nearly everything at the London theatres. Heart of Hearts, Jones' piece, was the best of the lot. It's a capital play, and, although the last act is rather weak, it ought to make money here. Mary Anderson's acting in The Winter's Tale is superb. Dorothy is a great go still. The Bells of Haslemere is a panoramic play that attracts attention. The Pointsman is a good sensation piece.

"Grace Hawthorne is the shrewdest business woman I ever met. She has shown great tact and skill in her management of the Princess'. W. W. Kelly is the most popular Yankee in London, in theatrical ... stay in London a good while ... are due at Boston on Nov... Alarm at the Globe."

Mr. Arthur looks as if the trip ... with him. He has brought back with him ... neat things in plaid trousers and foreign neckwear.

Nat Goodwin, who begins an engagement next Monday afternoon at the Grand Opera House, appearing in Turned Up and Lend Me Five Shillings, is negotiating with two theatres in this city for the production of Brander Matthews and George Jessop's comedy, Gold Mine, which was successfully produced by the late John T. Raymond ... before his death.

## At the Theatres.

Our Governor was given on Monday night at the Star. It is, as most theatre-goers know, far from a good play. It is merely a rather flabby sort of dramatic pudding encasing those big plums, Mr. and Mrs. W. J. Florence. So far as it allows the smiling Jack Horners of the auditory to get in their thumbs and extract these tempting morsels, it serves its purpose. The time-honored quotation, however, needs a little alteration in the premises, and the fair-minded hearer will be less apt to contemplate his own virtues than to reflect what an uncommonly good boy is Billy Florence. There is little new or striking in the kindly old humbug, Pinto Perkins, but even the venerable Joe Miller about "not taking off another cow, etc.," with all his somewhat threadbare sayings and doings, are so lighted up by genial good nature, sly humor, and the skill of the trained artist that the most *blasé* critic finds himself roaring with fun in spite of his own judgment.

Mrs. Florence is quietly funny, if a little conventional, in her caricature sketch of the literary spinster Miss Mathilda Starr, and displays once more a series of gorgeous toilettes which it is given to few spinsters to fill with such majestic symmetry.

Of the supporting cast there is very little to say. They are as good as their parts, which is scant praise. One hardly fancies a married woman willing to elope with such a very wooden lover as the naughty English Captain. Stella Boniface, with her piquante little *minor's chiffonné*, was palpably meant for a soubrette, but by some sarcasm of destiny gets cast for emotional parts. As the erring Mrs. Perkins she pervades the stage with such a sepulchral and melodramatic gloom that when the lover thanks Perkins for stopping the elopement, all the family-men in the audience mentally subjoin, "And you hardly realize what you have escaped."

One of the odd incidents of Monday evening was not set down in the bill. A cold, slightly evident at the outset, so increased on Mr. Florence that the pith of his remarks during the last act was well nigh lost in encroaching husk. He struggled bravely against his trouble, but the fine touches of good sense and pathos of Pinto's kindly intervention were nearly ruined for want of organ, and the curtain fell just in time to save him from being totally inaudible.

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Mansfield began a month's engagement at the Fifth Avenue on Monday evening, in the sketch Monsieur. There was a large house, which found much to enjoy in the performance. Mr. Mansfield made under very delightful auspices in his reappearance. He has ample scope for the display of his dialect skill, for charming touches of pathos and delicious bits of drollery and humor. He is at once natural and artistic. His songs and vocal tricks gave unbounded pleasure. Johnstone Bennett repeated her remarkably amusing and clever performance of Sally, receiving almost as much favor as the star. Miss Cameron, Miss O'Neill, Mr. Sullivan and Mr. Parry were at home in their original parts. The piece was neatly mounted.

Next week Mr. Mansfield will be seen in Dr. Jekyll and Mr. Hyde. Later in the season A Parisian Romance is to be brought forward.

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There is a capital bill on at Tony Pastor's this week, but that isn't all. At the matinees dolls are given to all the ladies and little girls in attendance. There is, accordingly, an extra touch of femininity and juvenality in the afternoon assemblages.

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Hallen and Hart opened at the Third Avenue Theatre on Monday to a well-filled house, presenting the following specialty people. Imogella Ward, John and James Russell, the Jackley Brothers, Ella Wesner, Joe Hart, Leroux and Wilton, Frank Bush and Ralph Terry—all of whom were well received. The entertainment ended with a burlesque. The Two Off-Uns. Next week, Fun on the Bristol will be revived at this house.

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The popular star James H. Wallick appeared before a large and boisterous audience at the Windsor on Monday in his melodrama, The Cattle King. Pretty Carrie Radcliffe as Catharine Daxton proved herself as good an equestrienne as an actress and won the hearts of all present. Mr. Wallick introduced his well-trained horses to good advantage and the donkey created lots of fun. The company gave him support. Manager Miller announces for his holiday attraction Denier's Pantomime Company in Dumpty.

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A programme was offered on Monday at Dockstader's, among others presenting a clever and somewhat lengthy burlesque of She in which Quinn as She, Burt Haverly as Fleo, Frank French as Joblots, and Carl Rankin as Lord Talbot, together, indeed, with the whole company, stretched the sparkling travesty to the utmost bounds of outrageous fun. Another feature was the fine execution of a selection from the Shadow Dance from Dinorah by Albert Weinstein, the boy pianist, who is to be rewarded as an imitation of Josef Hofmann. Lew Dockstader was in holiday form in all his forte.

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A large audience assisted at the fiftieth representation of The Wife on the stage of the Lyceum Theatre. The occasion was signalized by the trial of several new alterations in Messrs. Belasco and Dr. Mille's drama. They seemed to meet with the approbation of the house, while Misses Cayvan and Dillon, Messrs. Kelcey, Miller and Wheatcroft and the other favorites of the company were applauded to their heart's content. Dainty souvenirs, in the form of an aesthetic *brochure*, containing the cast and portraits of the Lyceum organization, were distributed. Oftentimes theatrical souvenirs are coarse and gaudy things neither notable for good taste nor artistic value. Manager Frohman's were an exception to the rule.

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Madelon is evidently safe for the rest of its run or Manager Aronson would not have gone abroad with a contented mind and a determination to wrest the choicest prizes in foreign operettas from all rivals. The piece is full of fun and frolic; the mounting given it is attractive and picturesque, and full houses may be predicted until the return of Erminie late next month.

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Lawsuits, injunctions and "sich" melt into insignificant proportions in view of The Henrietta's protracted boom. It is almost a pity that Mr. Howard's comedy is beyond the need of a legal advertisement. Messrs. Robson and Crane are two of the happiest actors in all creation, as why shouldn't they be when we come to consider their good fortune.

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Mrs. Langtry's second week of As In a Looking-Glass at the Grand Opera House finds large numbers resorting to that spacious establishment. Mrs. Langtry's acting, if it does not often succeed in thrilling her spectators, at all events causes them a good deal of gentle mirth. If this lady would only confine herself to parts within her range, she might attribute her patronage to some more worthy cause than curiosity or the general regard for feminine beauty. But her ambitious flights into the realm where none but a few—and these the most gifted and accomplished professors of stage-craft—can wing their way to the goal of triumph, are foolish freaks that end in discomfiture. Nat Goodwin follows Mrs. Langtry on Monday next.

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She will be withdrawn from Niblo's on Monday, when, at the holiday matinee, the sporting drama, A Run of Luck, which has been successful in London and Boston, will have its first representation in this city.

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A special performance of Elaine at the Madison Square takes place this afternoon to enable actors and artists to enjoy this charming piece. The members of both callings will find a good deal to admire in this charming idyllic work with its succession of beautiful tableaux.

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Large numbers of people in search of holiday recreation will find it at Harrigan's Park Theatre. The humor and pathos blended in the play of Pete, and the admirable acting of Mr. Harrigan and his assistants, are not to be overlooked in laying out the details of a merry Christmastide.

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Paul Kauvar, Steele Mackaye's rechristened Anarchy, will be reproduced at the Standard Theatre on Saturday night.

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The Old Homestead's run ends with this week at the Fourteenth Street. Next Monday a capital Christmas bill will be given, the Hanlons appearing in Le Voyage en Suisse.

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The Arabian Nights is doing quite well in its second week at the People's.

## The Musical Mirror.

The arrival of the Boston Symphony orchestra, under the leadership of Mr. Wilhelm Gericke, has a slight flavor of amiable bravado. In orchestra matters, heretofore, New York has been self-supporting, and like Miss Dorothy Pugsley on her new farm, we have been wont to give our own milk and lay our own eggs. Evidently our Trimountain friends do not mean to leave us longer in this comfortable self-sufficiency. When Mr. Gericke marches in like King Cole, with his fiddlers seventy-five, with blare of brass and beat of drums, as it is as much who should say. "We are small in Boston, but intense; remote but cultured. You Gothamites think you know something of symphony concerts, but we compose to show you a thing or two." In good time Mr. Gericke did show us a thing or two, very pleasant and interesting they were. The first concert of the series of four, given at Steinway Hall on Wednesday of last week, offered a very choice programme—the Freischütz overture; Bach's Prelude, Adagio and Gavotte; Schubert's Funeral March, orchestrated by Liszt, and Beethoven's Second Symphony. They were, one and all, exceedingly performed, to the great refreshment of one of the largest and choicest audiences which Steinway Hall has seen for a long time past.

One of the things Mr. Gericke showed us is how to get the utmost possible work out of his men. His orchestra is nothing if not vigorous. It is especially strong in the strings, and each individual performer plays, as if for his life, with an energy, snap and precision worthy of all praise. Probably no such clear, resonant, incisive and forceful body of tone has been heard in New York, at least from a band of the same proportions. In rhythm, attack and spirit their work may challenge comparison. If energy, accuracy and a racy, breezy way of going at their composer were the sole virtues of an orchestra, we should have to own the soft impeachment; Thomas, Damrosch and Seidl might veil their ineffectual fiddles, and we should have to sit sulkily down, like the ancient Romans, and let ourselves be conquered by these pleasant barbarians from the Back Bay. But there is another side to the question which bids us still take heart of grace. Unusual excellence in any one element of artistic completeness is only too apt to be offset by corresponding defect in some other quarter. Especially is this true in such contrasted qualities as energy and refinement. Very hardly may an artistic achievement be vigorous and dainty or graceful, at least in corresponding measure. Mr. Gericke's work is forceful and—as we have said—particularly breezy; but it is not mellow. For this, of course, the leader is largely responsible. With his young vivacity and earnestness he inspires his artists by sheer life and magnetism, "prodding" at them with his baton, in critical moments and waving them on to even more spirited effort—like a modern Henry V. at the Steinway Harfleur. Naturally shading, poetry, and sentiment sometimes suffer, and for the best achievement of the Boston Orchestra we shall prefer to wait till time and the sad wisdom of age have brought the leader and his merry men somewhat nearer the golden calm of an artistic maturity.

This lack of artistic repose was perceptible in the Bach adagio and gavotte, though the fine sweep and sonority of the first violins in the prelude was bold and impressive to a degree. The Funeral March was hardly funereal enough for the sentiment; at whatever number the composer may have set his metronome, he can hardly have meant the last portion of the work to sound so much like a festival chorus as under Mr. Gericke's leading. Somewhat the same remark applies to the symphony, which slightly lacked dignity in the adagio and daintiness in the scherzo. We take leave to think that we have heard it better played—in finer regards—in New York.

Miss Gertrude Edmands, the vocalist of the occasion, did not make a very pronounced impression of any kind. She has a fair mezzo-soprano, of little strength or color, especially in the lower registers. One or two good notes above the staff got no chance for display in view of the low range of her selections from Bruch, Grieg and Schubert. She phrases fairly and sings with a good deal of intentional dramatic intensity, but little force. Her airs, "The Old Song" and "The Young Nun," were not well selected, and music and execution together produced but a monotonous, not to say soporific effect.

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The Symphony Society's third concert, given on Saturday evening last at the Metropolitan, offered a symmetrical and well-balanced programme which, for that very reason, admits little special comment. Brahm's Symphony No. 3 in F major is a musical rather than an inspirational work. It is pleasing and well written throughout and got an excellent rendering from M. Damrosch's orchestra.

The Dvorak Terzetto, billed as being for two violins and viola, was given here for the first time. The name afforded many of the audience a certain surprise, in that the work was played by a whole string orchestra of violins and violas, all other instruments being laid aside. It is an interesting composition, the more so that the composer contrives to fasten attention and sympathy through a whole series of movements. Introduction, larghetto, scherzo and theme with variations—all with such simple and severe material as his two stringed instruments. It is well written, and has more of the classical character with less characteristic and eccentric national flavor than usual with Dvorak compositions.

Mme. Fannie Bloomfield played Henselt's well-known and difficult concerto for piano and orchestra, with an accomplished technique. The neatness and brilliancy of her execution in the exacting last movement—the allegro agitato—won the warmest applause from the audience. It will be interesting to hear her in more strictly solo work, of a more distinctly poetic character and in some more intimate artistic surroundings than the cavernous opera house.

The programme closed with a fine, dignified rendering of Beethoven's Symphony No. 1, the first of that immortal series which makes us always feel that the work for the time being under interpretation is the best of the group.

## Gossip of the Town.

Professional matinee of Elaine at the Madison Square Theatre to-day (Thursday).

Rudolph Aronson and Harry Paulton have written a comic opera entitled Captain Kidd.

It is announced that the Standard Theatre will become a combination house next season.

Henry Bergman, of Robson and Crane's company, has been engaged by J. M. Hill for a term of years.

James O'Neill, in Monte Cristo, is shortly to follow Henry E. Dixey at the Baldwin Theatre, San Francisco.

The Mantell company is resting the present week, and will resume season on Christmas Day in New Haven.

At the end of the Niblo's Garden engagement of She on Dec. 29 the company will lay off for two weeks, resuming the season at the Hollis Street Theatre, Boston, on Jan. 9.

William Anderson has been engaged by Lotta to fill the place in her company made vacant by the death of John Howson.

Correspondents will please return their credentials on or before Dec. 31. The new cards will be ready by Jan. 10.

Annie Pixley, Mme. Modjeska and Frank Daniels in Little Puck are Fourteenth Street Theatre engagements for January.

John A. Stevens has written a play called Christmas Bells. It is in four acts, and he intends to bring it out in London.

Jacobs and Proctor have leased the Twenty-third Street Tabernacle for twenty years, and will open it as a popular-price house next May.

Negotiations are nearing completion between Gus Pitou and a well-known manager for a long run of Monbars at an uptown theatre before the close of the present season.

W. J Scanlan begins a two weeks' engagement at the Walnut Street Theatre, Philadelphia, next Monday evening after which he will be in and around New York for the rest of the season.

The Great Pink Pearl has made a hit at the Hollis Street Theatre, Boston, where it is on for a two weeks' run, and will return in February. William Gillette and Little Elsie have met with great favor.

Roland Reed plays Christmas and New Year's weeks at the Grand Opera House, Brooklyn. In January he fills an engagement at the Fourteenth Street Theatre, bringing out Marsden's new comedy.

Maurice Grau, of Abbey, Schoeffel and Grau, who was not to return to this country, according to announcement, for another year more, is reported as likely to arrive here the latter part of the present week.

Through the courtesy of John Schoeffel and R. E. J. Miles, 160 of the visiting Elks saw Julia Marlowe's impersonation of Juliet at the Star Theatre last week. Sixty of the visitors, on invitation, saw A Hole in the Ground at the Fifth Avenue.

The *Star* is printing on Sunday a series of professional biographical notes, comprising *in petto* the careers of contemporaneous actors. Mr. W. T. Price, dramatic editor of the *Star*, is compiling the matter from material sent to him by the actors themselves. The notes are arranged in alphabetical form.

Julian Mitchell has been secured by Hoyt and Thomas for three years. He will direct the production of all of Mr. Hoyt's plays, and also be seen in a part specially written for him in the latest conceit of the Boston journalist's hair, The Brass Monkey, the scenes of which take place in a lawyer's office.

Charles T. Vincent has been specially engaged by Lew Dockstader for this season to write burlesques, sketches and jokes for Dockstader's Minstrels. Mr Vincent's reputation as the author of The Grass Widow and other comedies is believed to be sufficient guarantee of the wearing quality of his witticisms.

The following people appear at Tony Pastor's Theatre next week: Herr Pitrot, Harry Woodson and Laura Bennett, Ashley and Hess, Luigi Dell' Oro, Mac Pettingill, the Albion Family, the Healeys, the King Sisters, Wylie and Sanford, William Harbeck, Andy Hughes and Annie Hughes and Tony Pastor.

Part of the lobby of the People's Theatre has been fitted up as a reception room, and the office of Lieutenant J. Charles Davis has been considerably enlarged. Mr. Davis can now boast of one of the handsomest and cosiest business offices in the city. It is adorned with a thousand portraits of prominent professionals.

Augustus Pitou has arranged with Manager John Stetson for Robert Mantell's appearance at the Fifth Avenue Theatre, opening March 12, for three weeks, when Louis Nathal's adaptation from the French, Monbars, will receive its first New York production. Mr. Pitou will have two attractions opening in New York at this date, as his other star, W. J. Scanlan, appears at the Grand Opera House on the same evening.

Frau Hedwig Neimann Raabe, the German actress, arrived in this country on Saturday last on the *Elbe*. She will appear for the first time here at the Star Theatre on Jan. 6 in German comedy, the bill being changed every other night. She will give twenty performances altogether in this country—fourteen in this city, five in Chicago and one in Cincinnati, for which she will receive $16,000

The Boston Ideals are at present in Cincinnati. Manager Forster is very well pleased with the success thus far achieved. They have a large number of artists, including Zelie de Lussan, Ida Klein, Aron D. Saxon and Helen Dudley Campbell. The chorus numbers thirty voices. The musicians are under the direction of George Loesch. After playing in Richmond, Norfolk and Washington, the Ideals will come to this city for a season of six weeks.

E. A. McFarland has been up to Swanzey, N. H., accompanied by a photographer, who took pictures of the whole valley for twenty miles around. Altogether twenty-five views were taken, a number from the belfry of the meeting house spoken of in The Old Homestead. The views have been forwarded to Philipotineux, the artist, who will need them for the panoramic scenes to be built for the grand production of the play at the Academy of Music on Sept. 3, 1888.

W. L. Allen, manager of The Main Line, arrived in town from Chicago this week. Mr. Allen is busy with preparations for the revival of The Line at the Brooklyn Academy of Music next week. Beginning with Christmas matinee, ten performances will be given, closing on New Year's night. Mr. Allen says the prospects for good financial results are excellent, the advance sale progressing better than expected. Shortly after the Brooklyn engagement the company goes on tour under the management of Mr. Allen, with C. B. Griste in advance.

Miss Berolde, who played the Countess in Fedora last night so well that she made a decided hit, is twenty one years old, and this is her first season on the stage. The conception of the rather unique character is her own. She belongs to Buffalo, N. Y., and lived for a year in New York, where, at the Lyceum Theatre, her stage ability was tested in Leah at the suggestion of David Belasco. Miss Davenport received her characterization of the part in Fedora without alteration.—*Kansas City Star*—*Com.*


FIFTH AVENUE THEATRE.
Proprietor and Manager, - Mr. John Stetson
Evenings at 8:30. Matinee Saturday
MR. RICHARD MANSFIELD.
This week only, Mr. Mansfield's comedy, MONSIEUR.
Dec. 26—Dr Jekyll and Mr. Hyde, two weeks.
Jan. 9—A Parisian Romance, last week.

CASINO. Broadway and 39th Street
Mr. Rudolph Aronson - - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
Magnificent production of the sparkling comic opera,
MADELON.
Splendid cast. Chorus of 50.
Auxiliaries 50. Orchestra 25.
Full Military Band and Ballet.
Grand popular Concert every Sunday evening.

AMERICAN INSTITUTE.
3d and 3d Aves and 63d and 64th Sts.
Commencing Saturday, Dec. 24.
A WINTER CIRCUS.
FRANK A. ROBBINS' NEW SHOWS.
Two Rings and a Stage—A Zoological Garden—Museum of Curiosities—Startling Aerial Performances—Famous Riders—Daring Gymnasts, and a Regiment of Clowns, Trick Animals and Educated Beasts to please the Children. Fifty Beautiful Lady Artists. Hand-Horses, Pretty Ponies, Mischevious Monkeys.
MUSICAL AND DANCING ELEPHANTS.
Ring performances daily at 2 and 8 P. M. Doors open one hour before for all the other Wonders.
RESERVED SEATS 25c. AND 50c.
SEATS IN BOXES $1.
All Seats Reserved One Week in Advance. THE MATINEES especially devoted to Ladies and Children.

WINDSOR THEATRE.
Bowery near Canal Street.
FRANK B. MURTHA, - - Sole Proprietor
One week only.
JAS. H. WALLICK
in his new Equestrian Melodrama,
THE CATTLE KING.
Every evening at 8. Matinees Wednesdays and Saturdays.

14TH STREET THEATRE.
Corner 6th avenue.
MR. J. W. ROSENQUEST, - - - Sole Manager
Continued success of
DENMAN THOMPSON
in
THE OLD HOMESTEAD.
The beautiful lane and all the original effects.
Matinees Wednesday and Saturday.
Next week—The Hanlons in Le Voyage en Suisse.

DOCKSTADER'S.
Evenings at 8:30. Saturday matinee at 2:30
Mr. LEW DOCKSTADER - - Manager
Mr. EDWARD E. KIDDER - - Acting Manager
SEATS IN ADVANCE. NO EXTRA.
ALBERT WIENSTEIN, Prodigy Pianist.
Every song, act and specialty new this week.
Bright travesty on Christmas in Ole Virginia, and Christmans trees, toys and candies given away at every performance. | SHE.
MADRIGAL BOYS.

STANDARD THEATRE.
Broadway and Thirty-third street.
Commencing Saturday evening, Dec. 24,
GRAND PRODUCTION,
Under the managemegt of Frank W. Sanger, of the Picturesque Drama,
PAUL KAUVAR; or, ANARCHY.
By Steele Mackaye. Holiday Matinees, December 26 and January 2. Seats now on sale.

UNION SQUARE THEATRE.
J. M. HILL - - - Manager.
THE COMEDIANS,
ROBSON AND CRANE,
Under the management of
J. M. HILL AND JOSEPH BROOKS.
FOURTH MONTH.
BRONSON HOWARD'S GREAT COMEDY,
THE HENRIETTA.
Every evening at 8:15 and Saturday matinee at 2.
SPECIAL MATINEES Xmas and New Year's days.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
MRS. LANGTRY and her own company in AS IN A LOOKING-GLASS
Sunday evening—PROF. CROMWELL.
Next week—NAT C. GOODWIN.

H. R. JACOBS' THIRD AVENUE THEATRE.
Cor 31st Street and Third Avenue.
Reserved Seats 20c. to $1. Seating Capacity 2400.
Matinees Monday, Wednesday, and Saturday.
The most popular house in New York.
This Week, | HALLEN AND HART'S FIRST PRIZE IDEALS.
Dec. 26—FUN ON THE BRISTOL.

TONY PASTOR'S THEATRE. 14th street.
MATINEES TUESDAY FRIDAY. | HARRY KENNEDY, The Great Ventriloquist. MISS SYLVESTER CORNISH, ALNA DON JANATA, Snake Charmer. SHERIDAN AND FLYNN. MINNIE FARRELL. TOM F. GALE. SANDILANDS AND RUTHDENS, Statues.

LYCEUM THEATRE, 4th Ave. and 23d St. 8:15
DANIEL FROHMAN, - - - - Manager
Eighth Week. Belasco and De Mille's Comedy,
THE WIFE.
Evenings 8:15. Matinees Saturdays.

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Mr. A. M. Palmer - - - Sole Manager
ELAINE.
Evenings at 8:30, Saturday Matinee at 2.

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EDWARD HARRIGAN'S
Domestic Drama of the South, entitled
PETE.
Dave Braham and his Popular Orchestra.
Matinees Wednesday and Saturday.

BROOKLYN THEATRES.

F. F. PROCTOR'S THEATRE.
Cor. South 4th and Driggs Sts., Brooklyn, E. D.
Matinees Tuesday, Wednesday, Friday and Saturday.
30 cents | Reserved Seats | 50 cents.
This Week, | STEPHENS AND GRAY COMPANY.

F. F. PROCTOR'S CRITERION THEATRE.
Fulton and Grand Avenues, Brooklyn, E. D.
Matinees Monday, Wednesday and Saturday.
50 cents | Reserved Seats | 75 cents.
This Week, | JAMES H WALLICK'S CATTLE KING COMPANY.
Address F. F. PROCTOR, Proprietor and Manager, Main Office, Albany, N. Y.

## The Giddy Gusher.

I think I inherited a taste for artistic society and the company of show folks from my father. We were forever entertaining such people as Signor Blitz, Herr Driesbach, the Dumbolten Serenaders, Dr. Valentine, and the Hutchinson family of singers. As a little child when the hamlet I resided in was full of excitement, and one-sheet yellow play bills covered with little rude wood cuts, I heartily enjoyed the fun of the player persuasion, and rejoiced when they deserted the hospitality of the 'taverns' and put up with us.

* * *

Gentle old Signor Blitz—old even then, it seems to me, with a box of canary birds and a neat trick of ventriloquism. He was a prime favorite with the children—till Driesbach the lion tamer came to town. The Herr had two pets. One was a deformity of a dog of the King Charles species. His head was the biggest part of him, but even that amounted to nothing. Driesbach wore a little bag round his neck under his shirt; into that he stuffed the tiny creature, and through a hole in the centre of his shirt front, the size of a dollar, he dragged that mite of a head and the lovely silken ears. That was a shirt stud for us to go wild over.

* * *

The other favorite was a royal Bengal tiger called Noah, and he was old enough, without doubt, to have been a survivor of that memorable voyage and the seed tiger of the world. He was a long, low, picturesque animal, beautifully laid out in brown and yellow patches, with a tail that lingered so far behind him that it was always being caught and pinched in doors. He was lined throughout with red flannel, and an eternal yawn was forever displaying long vistas of this scarlet avenue and very few teeth.

Driesbach had a short length of chain fastened to the beast's collar, and this chain wound round the lion-tamer's hand, and a chunky rattlesnake whip, as a gentle reminder, formed a frequent tableau on our premises.

* * *

Then there was a knotted and battle-scarred veteran called Grizzly Adams who, in company with a lot of bears, paid us a yearly visit. We children liked this party well, but the advent of the singers, who far into the night woke the echoes of the sleepy neighborhood and told of high wassail in the halls of my father, was the event of all others most delightful, and to this day I count the sweetest hours of my life those passed among the singers.

* * *

It was a great night therefore last week when my lines were cast around a party of them—that beautiful singer, Madame Valdi, the well known basso, Frank Walker, that very remarkable tenor, Melville Gunn, and two such pianists as Dr. Taylor and Mr. Bagby. The spirit of music took possession of the air and such an enthusiastic session of melody ensued as one seldom hears. The Gusher is always an element of encouraging success on such occasions, whether acting as instrumentalist, general aid, whooper-up or audience—or, as is often the case, combining all these desirable features at once—she's a buttered waffle. There was improvised opera. There was a break of chorus that would have befitted the camp of Robin Hood under the greenwood tree. There were lark-like surprises from Valdi. There were flute-like followings from the sweet tenor voice of Mr. Gunn. There were sonorous outbreaks that shook the chandeliers from the mighty lungs of Walker, and then rose the blended beauty of the three gorgeous voices, while like a fall of silver rain the magnificent playing of Mr. Bagby enveloped the service of song and the unqualified delight of The Gusher hopped everywhere along the line, like an electric dynamo of a thousand candle power.

* * *

Singing, under such auspices, is as unlike singing with a sheet of music and rows of still-faced audience before one—as is an organ under the fingers of Dr. Taylor—and that cylinder of perforated paper and a blow-pipe called an orguinette.

Everybody acted on everybody like a battery, and each one surprised the other. The most lauded and satisfactory concert of the season compared to that night's unrehearsed performance was like one of the yellow patches to the whole of Noah's long Bengal tiger body. It was a great night, and it's a pity there are not seven like 'em jammed into every week.

* * *

Speaking of the weeks—where on earth do they go to? The voice of my clock assures me, in firm but melodious accents, that it is dealing me out twenty-four hours to the square day. There is an expression on its face that informs me there is no effort being made to shorten my hours—sixty minutes being used for the construction of each. Only for recurring festivals and feast days would I believe that the time has slipped away so.

I remember a little cold weather, a few warm days, and lo! Christmas is here again, and I face an army of empty stockings truly formidable.

Why, it isn't any time since you sent to me about the last Christmas Gusher, and I ground one out about the contributions to the Holiday Number. Where has the year gone? How did it go? Of course as one stops to think of all that Life and Death, Nature, Art and Society has done for us, it seems as if there must have been twelve months of hard work. But, in the bulk, it looks about six to the agile Gusher, who takes no note of time—except as now, to wonder at its passage.

* * *

The Gusher on this Christmas Eve, with a reminiscent hand under a retrospective head, thinks of all the kindly, loving words she has heard from the professional people she likes so much during the year just past and smiles. Thinks of her happy evenings at pleasant plays, with all her chums—Wheeler and Winter, and Harrington, and Howard, and File, and Fiske, and Rosenfeld, and the rest in pleasurable proximity—and smiles. Thinks of Allan Dare, and Met by Chance, and Loyal Love—and sighs. Looks out beyond the majestic arches of the magnificent High Bridge that bends its benignant stone battlements above her windows upon a slender yellow road, that, like a sallow finger, points away to a grave in Mount Vernon, where lies the fondest female heart that ceased to beat in all the long year, and bows her head and weeps. But, smiling, or sighing, or crying, she extends both hands to those she loves and those who love her, to those she has loved and to those who never will love her, and says, at this season, when good-will reigns—may every joy come to you and with you abide.

* * *

And what may happen before the yule log burns again? Which one for whom I plan little presents this year will be among the lost by next Christmas? Will the Gusher be stretching her biggest stocking in order to hang it up on the night of another 24th of December? *C'est egal.*

As Robert Ingersoll once said over a dead friend, "The golden bridge of life from gloom emerges, and no shadow rests. We love, we wait, we hope, because over the cradle Nature bends and smiles and lovingly above the dead in benediction holds her outstretched hands."

There's no doubt Nature knows her business. It's as well to let the dame alone and ask no questions. If we are all here another Xmas tide we shall be glad, and if we are not here I earnestly hope we shall still be glad.

* * *

This is a great season for thefts, and every day in some great shop of the city a woman comes to grief through detection and suffers in consequence; but there are a million thieves who escape and get no punishment. The only thing that when stolen carries the penalty of theft invariably with it is the filching of a husband.

I suppose I can count you up fifty instances in the profession where one actress has coveted another's husband, and if she yielded to the kleptomaniac spirit that took possession of her, nothing but remorse, chagrin and misery has been her portion.

Oh, Moses! what a chapter the experiences—just known to me, would furnish—the woman who takes another woman's husband is just as certain to be insulted, forsaken and wretchedly deceived as the sun is to rise and set, the tides to come in and go out.

A young and inexperienced girl told me the other day that the husband of some lady friend of hers was so in love with her that she believed he would get a divorce and marry her if she encouraged him.

"Now," said I, "my fine, young, billious pill, let me tell you what is a much pleasanter and better thing for you to do than marry your friend's husband, or any woman's husband—death by immersion in a vat of boiling tar is a luxury beside it; immolation in a sausage machine won't begin to make such bloody work of you; the wearing of a red-hot helmet of the crusade pattern is mere child's play to it; the swallowing of an Anarchist's bomb and the sitting on a lighted fuse is not half as dangerous. Only William M. Evarts knows words long and lurid enough to describe the enormous error a woman commits who corals adother woman's husband."

Every woman who ever did it and reads these lines sits down with a "sickening thud" and says to her own soul, "The Gusher is dead right. It's my experience, only drawn too mild from the wood."

* * *

An old lady reading a paper lately said to me: "My senses! what stuff they do write about folks. When I was a girl they dassn't put such pieces into the printed paper."

How many a pain our fellow creatures could be spared if only the old custom held.

One of the meanest, most contemptible efforts of journalism has been the late unseemly hurry to kill, bury and give a post-mortem examination to Tony Hart.

The papers would start in on John McCullough, George Fox and Bartley Campbell, and pool poor Tony with the dead and insane. Now, as a matter of fact, Tony is on the mend, reading every day the usual papers, and fairly staggering under the body blows they deal him.

"He is an institution," said one. "He is under restraint in private," said another. "He is a wreck," decided a third. "He is on the down grade," etc.

* * *

Now I happen to be in constant communication with that young man—his inability to govern his facial muscles and speak with the readiness he once did, is an ever-present-not-to-be-forgotten misery to him. His mind is alert, and ready to detect the first shade of difference one way or another in his condition. He certainly changed for the better between the middle of October and the first of December. He gained in flesh, he spoke at times without a trace of trouble, his mind never swerved from a subject—he rationally, and with all his old time wit and ability, held his own as a conversationalist. I consider myself competent to judge—and I say that Tony's condition has vastly improved.

Here, right out of a clear sky, comes a stroke of lightning and a burst of thunder. His case is diagnosed as one without hope; a limit is placed on the game of life the poor lad is playing. The papers have discussed him as if his eyes were already closed, his ears already past their uses.

Confound the idiotic prints! The man has sat and brushed the fast-gathering tears as he read the heartless summing up of his life's work and its end—and cried out in bitter agony against the vivisection of the press.

* * *

In all the books of martyrs I believe Tony Hart's experience is not far exceeded. He has stood up like the man he is and taken facer after facer from the hand of fate. With Ned Harrigan's fortunes his own were so welded that when they parted every fibre of Tony's anatomy felt the wrench (as I believe Harrigan's did also). The gentle spirit of the warm-natured comedian was not in fighting trim when fickle fortune, treacherous jade, joined hands with the rest of his foes. Financial disasters came in a sort of torchlight procession; sickness and death entered his family; he has buried mother and sisters in one season. All this complication of disappointed sorrow and nervous strain brought on the physical ailment that the newspapers have so much to say about, and poor Tony has been fairly overwhelmed by the combination.

* * *

Now, no man can with certainty foretell the downfall of another. My faith in doctors got the first shake when I stood with my father by a coffined man, and heard three of the learned profession swearing the body was that of a corpse; that the discolored spots they pointed out were the figures of death. But my hard-headed parent sustained his belief and backed it with a ghastly witness; for the dead man sat on his shroud in half an hour and told of his thrills of horror lest my father yielded to the doctors and leave him for dead. That man lived twenty years after and came annually to talk over his dead experience.

* * *

Tony Hart's immediate family and friends plainly perceive improvement; but if he can continue improving and still read the newspapers he must be more than human.

For Heaven's sake, daily journals, with weakly Sunday editions, forbear. Don't print obituary notices, and then when your victims visit you and beg of you to believe they are still above ground, take back the fact of the burial, but insist the hearse is yet in the street.

Tony Hart has quite enough trouble to attend to without reading these sensational accounts of his last moments. Take another subject. Here's the Gusher—couldn't get her hat on last Saturday. I've no doubt if I'd taken my head to a doctor he'd have pronounced it hydrocephalus. Not much. I knew what it was. Nature had nothing to do with it. I won't be a bit bothered if I find a diagram of my case with the water privileges laid out and a death sentence in big print underneath it. Try some one tough like

THE GIDDY GUSHER.

## The Amateur Stage.

### THE AMARANTH.

The Amaranth society entertained a large audience at the Brooklyn Academy of Music on Wednesday evening, Dec. 7, by an artistic production of The Silver King. The piece was mounted nicely and the "waits" were not sufficient to tax the patience of the audience. The characters were, in the main, well acted. Alfred Young gave general satisfaction by his excellent work as Wilfred Denver. Helen Dayton, an old Amaranth favorite, made her *r'entree* in the part of Nellie Denver. She gave an admirable impersonation of the sorely troubled wife. She won several calls. Too much cannot be said in praise of little Lottie Woodruff as Cissy. She played with a vigor that would be commendable in an older performer. Master Alfred McNevin also won a good share of approval. The Jaikes of Mr. Sterner was by far the best personation in the large cast. He was strongly dramatic but not too much to mar the part. B. R. Throckmorton, as Captain Skinner was more than excellent. Virgil Lopez was self-possessed and natural as Sam Baxter. The Harry Corkett of Albert Meafoy was a clever representation of the reckless English sport. W. Phelps Macfarlane was amusing, though not very strong, as Coombs. T. T. Hayden made a careless, characteristic Cripps, and Fred. Bowne gave a creditable portrayal of the thankless role of Geoffrey Ware; George Woodruff made the most of the dual roles of Parkyn and Bilcher. The Frank Selwin of A. James was good, and Perry G. Williams brought down the house by a most ludicrous make-up in the small part of a tramp. W. M. Campbell as Binks and Harry P. Long as Jennings were good in small parts, as were also G. Moore as Leaker, George Harper as Tubbs, Ed. Van Riper as the Spider's servant, and V. Tallboy, T. A. Cue and John Littleton, respectively, as Teddy, Lord Dormat and the Railroad Inspector. F. Oberrender made his first appearance as Gaffer Nottle. Ada Woodruff won well-merited approbation as Olive Skinner. The dramatic committee would have done better had they cast her for the part of Nellie. Lizzie Wallan was capital as a newsboy, and the Tabitha Duden of May Halbert was a pleasant little conception in its way. The part of Susy was made interesting by Elise Louis, and Alice Roberts was quite pleasing as Mrs. Gammage.

### THE DAVENPORT.

This society made its bow on Wednesday, Dec. 7, at the Athenæum, before a crowded house; and if their first attempt is to be taken as a criterion of future efforts, they will not be long in winning distinction. The play was Baker's Nevada; or, The Lost Mine—a poor thing to make the most of, as it proved upon better acquaintance to be a rehashing of some of the oldest of the old border dramas. The different characters were most creditably, and in two or three instances admirably, portrayed. The Nevada of G F. Holmes was a picturesque rendition of a crazed old miner. The Vermont of Benjamin Ryer was an excellent portrayal of the bluff old Westerner. As much cannot be said of A. J. Demarest, who overacted Silas Steele, and Murphy, who marred his acting by a misconception of the part of Dandy Dick. G. W. McAvoy gave an admirable personation of the noble-hearted though rugged Tom Carew; E. D. Osgood as Jerden, the detective, acquitted himself creditably, and E. Q. Baker as Jube, a darkey, and Fred Cuthbert as Win Kye, a Chinaman, kept the audience in roars. The Mother Merton of May Gardiner was praiseworthy, though the lady was cast out of her line. The Agnes Fairlee of Hortense Booth was all that could be desired. The hit of the evening was made by Alice Butcher as Moselle; the talent she displayed was indeed remarkable. A more captivating, frolicsome combination of fun, love and prettiness could not be conceived than this lady made of a part that is identical with the character of M'liss. She fairly fascinated her audience by her bewitching ways and harem scarem, mischief making, fun-loving pet of the mining camp.

### THE GILBERT IN ESMERALDA.

Esmeralda was presented by the Gilberts with signal success on Monday evening, Dec. 14, at the Brooklyn Academy. Critical judgment is likely enough to be borne away by the whirlwind of applause bestowed by a Gilbert audience which gives every well known face a "reception," and awards hearty encouragement to the players on every possible occasion. It is questionable if indiscriminate applause refines the work of the amateurs, but it gives them freedom and boldness while on the stage. It was on this account that Esmeralda, manipulated by the Gilbert company, ran a smooth and at times artistic course. John W. Noble's portraiture of the old hen-pecked farmer was excellent in dialect and finish. It was, however, too much of a work by itself, the actor being laborious in his detail to the extent that the movement of the play often seemed tardy. This is a suggestion that should benefit this always praiseworthy player in future work. J. J. Darling missed none of the chances of the many in Estabrook. J. C. Costello made his appearance with the society for the first time in several years and was cordially greeted. Dave Hardy is a type well-suited to Mr. Costello's forceful methods, and the impression made was a most agreeable one. Adam Dove, who always may be relied on, was Jack Desmond. Pauline Willard, in the title role, was hampered by a wig that made her head of abnormal size, and several of the most formidable hats ever seen on the amateur stage. She was a deliciously plump Esmeralda, however, who secured the sympathies of the house at the outset. Hattie Nefflin stepped for the nonce out of her element, comedy, and showed artistic breadth by a virile portrayal of that ambitious shrew Lydia Ann Rogers. The charming Grace Clark gave an excellent personation of the out and out good heartedness of 'Borah Desmond.

### THE KEMBLE IN THE SHAUGHRAUN.

The Kemble Society gave an excellent performance of The Shaughraun at the Brooklyn Academy on Tuesday evening, Dec. 13. The play was witnessed by an appreciative and representative audience, and the members of the cast were tendered a cordial welcome as they appeared. The honors of the evening were carried off by Deane Pratt as Conn. He sustained the character in an able and conscientious manner. Mr G. de Cordova made a praiseworthy attempt as Captain Molyneux. George Mackin's Corry Kinchella was also praiseworthy. H. H. Gardener did some earnest and commendable work as Father Dolan, while Robert Ffolliott found an admirable exponent in Douglass Montgomery. T. C. Bell sustained the role of Harvey Duff with an earnestness that denoted long and careful study. The Claire Ffolliott of Elita P. Otis would have been better appreciated had the lady dressed the part appropriately, and played it throughout either in her own voice or with a dialect. As it was, she began well and ended poorly. The same may be said of Madge Baron as Arte O'Neil. This lady also dressed the part poorly. She gave promise of excellent work in her earlier scenes that progress in her role did not verify. The Mrs. O'Kelly of Mrs. Charles Peters was one of those delightful pieces of work that we see on the amateur stage now and again. Mrs. Peters was the life of the piece. Ida Waller made a very fair Moya Dolan. The minor roles were, in most instances, well taken, although Ella Georges did not do such good work as would naturally be expected from one who professes to be a teacher of elocution.

Taken all in all, the piece went with comparative smoothness. It was over at eleven o'clock. The wake scene was particularly enjoyable, and was given with a vim that reflected much credit upon the participants. The Kemble will produce The Critic on Tuesday evening, Jan. 17.

### NOTES.

James F. Donahue, a nephew of Mark Murphy, of Murray and Murphy, made his debut on Monday evening at the Athenæum. He displayed marked ability in Irish and negro dialect.

St. Paul's Lyceum will give a testimonial benefit to J. J. Crowley on Jan. 5 at the Athenæum on which occasion Othello will be presented, with Adam Dore, J. C. Costello, W. D. Bourne, W. J. Loughlin, Alice Sheppard, Stella Elmore and other well-known amateurs in the cast.

## Professional Doings.

—Walter R. Hawley has left the Trixie Comedy company to join Alice Harrison's party.

—Athins Lawrence has succeeded Harold Lisson as Michael Strogoff in C. L. Andrews' company of that name.

—By her physician's advice Edith Sinclair will take a few weeks rest after Jan. 1, the company remaining idle meantime.

—Kitty Berger, the zither player, has removed from the Victoria to 36 West Thirty-fifth street. Her classes are popular among society girls.

—The Casino, Cincinnati's new theatre, will seat 1,500 people. The building is fireproof, and admirably located on Cincinnati's most popular thoroughfare.

—T. H. Winnett has secured Passion's Slave for '88-9. Mr. Winnett has recently returned from Washington where he patented some special scenery for the Slave and A Great Wrong.

—J. Rosenthal, who arrived in Cincinnati one day last week to herald My Geraldine, resigned his position to accept the place of press agent for the Two Old Cronies company. Like Fortune, Jake is fickle.

—Mrs. Carrie C. Carter, late of the Dion Boucicault company, has joined the Charles Erin Verner Shamus O'Brien company, taking the part of Widow O'Brien, made vacant by the death of Mrs. J. R. Healy.

—It is stated that Grace Hawthorne's preference for American plays and actors gives offense to certain spiteful London pens. She is a plucky little woman, and her shrewdness is appreciated by the public of the British metropolis, if not by a few prejudiced papers.

—The suit of Manager Williams and the Manchester and Jennings company against Hubert Hench and Jas. E. Fennessy, of Cincinnati, for breach of contract, was tried before Judge Taft, of the Supreme Court, in that city, past week, and dismissed at the request of plaintiffs.

—Fred. A. Rothstein, the musical conductor (better known as Alexander Spencer), has gone into H. R. Jacobs' employ for three years. He is now directing the Kimball Corinne company. Hereafter he drops the name Spencer, and will be known under his own name, as above.

—A new company, known as the Jollities, is about to take the road. It will include W. F. Rochester, the well-known baritone; Ed. Chapman, comedian; Robert Nodine, tenor; Ada Deaves, Jennie Williams, Minnie Carleton, and Joseph E. Nicol, musical director. Joseph Congers is the manager. Scenery is being painted by Julius Kaulbach. The opening takes place on Jan. 2, when Atkinson and Blake's famous Electric Spark will be revived.

—In the vast dry-goods establishment of the Ridleys, at Grand and Allen streets, New York City, is included an extensive theatrical emporium, where a great variety of stage-wear is always in stock. Theatrical knit-goods is a specialty. Companies or the single artist can be fitted out at Ridleys' with only the trouble of calling to make selection. There is also kept on hand an endless assortment of jewelry, gilt, silver and other kinds of fringe, any description of spangle ornamentation, etc., etc. "Low prices for the best goods at Ridleys'" is as familiar as a proverb.

—The Commissioners of the Cincinnati Centennial Exposition intend making exhibitions and entertainments more prominent as departments than heretofore. They have determined to secure the most desirable attractions suitable for presentation during the Summer season within the extensive buildings that have been erected for this purpose, and invite correspondence with parties controlling anything in this line. The greater the magnitude of the entertainment the more acceptable it will be to the management, as they are determined to utilize their enormous resources ($1,500,000 guarantee) in making this the grandest Exposition ever held in the West.

—Some 100 people will be employed in the grand revival of the Ravel spectacular pantomime, Masulm, the Night Owl, at the Academy of Music, Philadelphia, on Christmas Day. The production is under the sole proprietorship and direction of Imre Kiralfy. The veteran, Jerome Ravel, the author, has revised and improved the show piece. Signor Grossi, for years with the famous Ravels will have the stage direction. The costumes are designed by the famous Wilhelm, of London, and gotten up by Landolff, of Paris; Miss Fischer, of London; Eaves and Miss Cranner, of New York; Robecchi and Anabis, of Paris, and Reid, of Boston, have just put the last touches to the scenery. That master of stage mechanism, Robert Cutler, plays a conspicuous part in the production. The ballet of 150 will be led by Mlle. Qualtz, assisted by Arnold Kiralfy and Mlle. Neumann. Other artists engaged in this country and abroad are: Viadis Sisters, gymnasts; Braats Brothers, acrobats; Mons. Gavant and T. S. Dare, clowns, and Signor Ettore Coppini, balletmaster, from La Scala, Milan, famous for his terpsichorean production in Excelsior and Fall of Babylon. "Boulanger," the trick elephant, will be seen for the first time in this country.


# Mr. Sidney Woollett

Will give a series of

**READINGS**

at the Madison Square Theatre in January. G. WOTHERSPOON, Manager for Mr. Woollett, permanent address, Calumet Club, New York.

**FOR RENT.**

For five years from July 1, 1888, the Shreveport Opera House, now in course of construction. Thoroughly equipped. Seating capacity 1,000. Size of stage, 37x60. Height to rigging loft, 50 feet. All bids must be in Jan. 15, 1888. Lessee required to give approved security. For particulars apply to

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# The New York Mirror Annual

FOR 1888,

CONTAINING:

A THEATRICAL DIRECTORY,

embracing an authentic list of all the dramatic companies on the road during the season of 1887-88,

THE PERMANENT ADDRESSES

of all the Actors, Actresses, Managers, Stage Managers, Property and Baggage Agents, Advance Agents, Press Agents, engaged in the theatrical business, with a supplementary list of Professionals at liberty. Also a list of American Dramatists and prominent Dramatic Critics,

LINE OF BUSINESS.

An important feature will be a classification of Leading Men, Leading Women, Heavies, Comedians, Character Actors, Juveniles, Soubrettes, etc., etc.

THE DRAMATIC RECORD OF THE YEAR,

A carefully prepared Diary of all the notable events in the theatrical world during the year 1887, comprising the production and casts of new plays, deaths in the profession, and all other dramatic occurrences at home and abroad, together with a critical review of the year.

A CHRONOLOGICAL CALENDAR,

embodying a useful calendar for 1888, with an interesting historical event in dramatic annals for the corresponding date of former years.

USEFUL INFORMATION.

THE NEW YORK MIRROR ANNUAL will contain, besides the features cited above, various other matters of interest, the Inter-State Commerce Law, the Dramatic Bibliography of 1887, etc., etc.

PORTRAITS AND ART-WORK.

In connection with the Obituary List, the ANNUAL will present full-page portraits of prominent Actors and Actresses who have died during 1887. The pamphlet will have a handsome cover, and the paper and press-work will be of an excellent quality.

**WILL BE PUBLISHED ON OR ABOUT JANUARY 15, 1888.**

*** A limited number of pages will be set apart for advertisements. Terms and other particulars furnished on application.

THE NEW YORK MIRROR,
Fifth Avenue and Twenty-first Street.

# MR. H. C. MINER'S AMUSEMENT ENTERPRISES.

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# PROVINCIAL.

## To Correspondents.

*Correspondents are requested to mail their letters for the next two weeks in time to reach us on Saturdays Dec. 24 and 31. This is necessary, as the Mondays following are holidays.*

### BOSTON.

At the Boston the single bill of the Booth-Barrett comb. for the week just past was Julius Cæsar. Although the houses were not packed, no more appreciative or discriminating audiences were ever brought together within the four walls of any Boston place of amusement. This week there is a change of bill nearly every night, and the hundreds who have been waiting for Lear, Hamlet, Macbeth, and the Merchant of Venice will draw very strongly upon the seating capacity of the house. Monday night the attraction was Othello. It is to be repeated Thursday night and at Saturday's matinee. Denman Thompson follows the comb. next week.

The Soggarth was brought out at the Museum on Monday night, and fully bore out all that has been said in its praise in advance. The play itself is admirable, and no pains have been spared in its staging.

At the Globe Frank Daniels' Little Puck holds the stage the present week. The piece is funny, but for all that it depends almost wholly upon Mr. Daniels personally for its success.

The present is the last week of the Vokes engagement at the Park. There are to be three changes of bill during the week with one new piece—The Widow's Device.

Gillette's Lyceum co. remains at the Hollis Street until Saturday.

Edith Sinclair and E. M. Favor opened at the Windsor Monday night in A Box of Cash for one week.

### PHILADELPHIA.

The event of the past week was the appearance of Henry Irving and Ellen Terry at the Chestnut Street Opera House in Faust. The business was almost without precedent. Night after night every seat was filled. Hundreds patiently stood in the aisles, on the stairways and in the lobbies. The culmination of the business was reached Saturday afternoon, when, over nine hundred admission tickets were sold, and their proud holders struggled and swayed to catch fleeting glimpses of the stage. With regard to the manner in which the play was presented, the scenery, the groupings and the wonderful management of the light there can be but one verdict, which can only be expressed by words of highest praise. On Saturday night Mr. Irving was seen to much greater advantage in his famous role of Mathias in The Bells and in his amusing creation of Jingle. This week he will appear in Olivia, Louis XI. and The Merchant of Venice. The Arabian Nights follows 26.

Erminie continues to fill the Chestnut Street Theatre nightly. Its popularity continues unabated. It will, doubtless, be able to claim a phenomenal run.

Mr. and Mrs. W. J. Florence played to very satisfactory business at the Walnut Street Theatre. They presented their usual repertoire. This week Jennie Yeamans; W. J. Scanlan 26.

At the Arch Street Theatre A Rag Baby drew good houses and created much merriment. The new members of the co. made a very favorable impression. Miss Georgie Parker was very vivacious, entertaining and original as Venus, and Charlie Reed was thoroughly satisfactory as Old Sport.

Taken from Life met with a cordial reception at the National Theatre. It is a well constructed and interesting melodrama. The co., which included Phosa McAllister, H. S Duffield and Charles W. Stanley was much above the average. This week Zozo; The Inside Track 26.

At the Central Theatre the Magnani-Seigrist comb. played to good business and presented an entertaining bill. The dancing of Polly MacDonald was one of the most attractive features. The show lacked novelty. This week the Emily Soldene Burlesque co.; Gilmore's Devil's Auction 26.

Peep o' Day Boys did good business at Forepaugh's Theatre. Henrietta Vaders in The Child Stealer 19-26. William J. Thompson in The Gold King 26.

At the Lyceum Theatre Hettie Bernard Chase, in Rags, played to large and apparently well-pleased audiences. This week, Fun on the Bristol. Ada Gray in East Lynne 26.

Fun on the Bristol was successful in entertaining large numbers at the Continental Theatre. This week, Pete Baker. Myra Goodwin in Philopene 26.

Carncross' Opera House was crowded as usual, and the burlesque Hamlet was greatly enjoyed.

Josef Hofmann, the boy pianist, and the other members of Mr. Abbey's Concert co. appeared at the Academy of Music on Saturday night. The youthful prodigy captured the house.

Items: John S. Clarke will appear at the Broad Street Theatre during Christmas week in a double bill, Thomas Morton's old comedy, Speed the Plow, and Gilbert's Sweethearts.—Manager Fleishman has leased the Academy of Music for the two holiday weeks, and Imre Kiralfy will produce there Mazulm; or, The Night Owl, the old Ravel pantomime.—The Theatrical Mechanical Association had a benefit performance at the Walnut Street Theatre Thursday last. Mr. Fleishman kindly gave the use of the house, and almost all of the attractions in the city were represented upon the programme. Mr. Irving, in lieu of his personal services, donated $200. The receipts amounted to nearly $1,000.—George C. Brotherton had arranged with C. A. Bradenburgh, manager of the Ninth and Arch Dime Museum, to produce The Little Tycoon at that house during the past week, but Willard Spenser invoked the aid of the courts and secured a permanent injunction.

### BALTIMORE.

Last week was an off one with the theatres; the attractions were not particularly brilliant and the weather was warm, sticky and disagreeable. J. K. Emmett appeared at Holiday Street Theatre all the week in the reconstructed Fritz to attendance that ranged from fair to good. Fritz is much the same as always, the reconstruction not having any serious effect on it one way or the other. His voice, which was always his chief charm, is showing wear and tear, but though his songs go just the same, voice or no voice, and the audience invariably wants them over again. The co. was very mediocre. This week Fanny Davenport in Fedora. Next Lotta.

George Monroe and John Rice are two good character comedians, but the anomaly they gave at the Academy of Music, called My Aunt Bridget, was something very queer. The co. too, was rather queer. Business, however, was very good and from a box office point of view was a success. On Monday afternoon the Corinne Opera co. began a week's engagement with a big house in Arcadia. Next, Joseph J. Dowling.

The Seymour Lectures at the Lyceum were well attended by appreciative audiences. Mr. Seymour handles his subject in a way that interests his hearers and illustrates it with views that are well selected. This week is a broken one. Local attractions will occupy the house except on Friday night when the Mendelssohn Quintette Club will give one concert.

Ford's Opera House, after a week of local shows, opened with a crowded house on Monday night, with W. A. Mestayer and Teresa Vaughn in Tobogganing. Next, Fantasma.

At Forepaugh's Masonic Temple Edith Sinclair in A Box of Cash had a fairly successful week of it, quite as successful as the performance deserved. Scouts of the Yellowstone is the current attraction. Next, Walter Sanford in Under the Lash.

The run of good houses still continues at the Monumental Theatre and the performances given warrant the attendance. Last week the Silbons' Specialty co. gave a variety programme that was in every way enjoyable. The aerial act of the Silbons is marvellous, and a word of note is due Harry Melville for his Irish imitations and Frank Lester for a very funny black-face turn. Sheffer and Blakely's combination is having a nice run of business this week. Next, Hallen and Hart's First Prize Ideals.

A very pretty Irish drama was Black Thorn, as presented at Front Street Theatre last week by Joseph J. Sullivan and his co. It is a bright little story brightly told, with plenty of comedy and some pretty touches of pathos—far above the average run of such dramas. The houses were good. Arizona Joe opened for the week on Monday night under bright auspices. Next, Dan A. Kelly in After Seven Years.

Items: The first concert of the season of the Haydn Musical Association is announced for Jan. 12, at the Lyceum, with Maude Powell as violiniste and Jessamine Hallenbeck as vocalist.—The Kenilworth gave a very successful representation of Eichberg's opera, The Doctor of Alcantara, at Ford's Opera House on Saturday night.—J. B. Maher, Rankin Duvall and some of the members of J. S. Clarke's co. arrived in town on Sunday and spent a few days at their homes here.

### ST. LOUIS.

The attendance at the various places of amusement can be put down as above the average for the fortnight before Christmas. Richard Mansfield at the Olympic last week presented Dr. Jekyll and Mr. Hyde, Monsieur, and two acts of the Parisian Romance. The first part of the week the houses were light, but from Wednesday the auditorium was crowded nightly. The double-headed play has a wierdness about it that is fascinating to the spectator, although when, as Mr. Hyde, Mansfield appears, he has a revolting appearance. The star was at his best in that role, and the transformation in the last act was vociferously applauded. D. H. Harkins as Dr. Lanyon was good. Emma V. Sheridan and Beatrice Cameron were excellent in their respective characters. In Monsieur, Mr. Mansfield and co. were seen at good advantage. Hoodman Blind this week. Sol Smith Russell next. Hermann had a successful engagement last week at the Grand. The beautiful views that are introduced in the second part of his entertainment are the finest ever seen here. Le Cocoon, introduced in the later part of the week, was a fine piece of "Magic Improvista." At the Saturday matinee he gave away a book on magic as a souvenir. Kate Castleton this week. Alone in London next.

At Pope's last week Lights o' London appeared to good houses. The play has been produced so often that the only thing to be said is that the characters are in capable hands. Edna Carey leaves the co. at the end of this engagement.

Mattie Vickers had good houses last week at the People's. Jacquine and Cherub was the bill, giving Mattie Vickers a chance for her songs and dances. Charles Rogers, who was a member of the old Pine Street Theatre stock co., gave some fair imitations of celebrated actors. The Boy Tramp this week. Ezra Kendall next.

The Standard did a big business last week with the Reilly and Wood's show. This troupe make two visits a year to this house and always do a phenomenal business. The Nelson Family, Bobby Gaylor and Pat Reilly are the principal attractions. Rentz-Santley this week. The Night Owls next.

### NEW ORLEANS.

If the weather had not been so bad last week business at the theatres would no doubt have been much better, as the attractions were all first-class and good enough to draw big houses. Held by the Enemy was was seen for the first time here, at the St. Charles Theatre. I liked the play. So did everybody, if one may judge from the applause bestowed upon it. The co. is a fairly good one. Sheridan Block gives a manly and forcible interpretation of Colonel Prescott. Sydney Bowkett has a very peculiar voice. His Lieutenant Hayne was weak. The Correspondent was very poorly played by J. J. Farrel. The best thing in the performance was Minnie Dupree's delicious acting as Susan McCreery. The scenery carried by the co. is very handsome. Joseph Grismer and Phoebe Davis in Called Back this week.

The front seats of the Grand Opera House were occupied last week by men who have been long enough in this wicked world to know something of it, and who would look better if they wore wigs. Clio, with its wealth of scenery and pretty girls, was the reason for their being there. The ballet is one of the best that has been here this season, and we have had Evangeline and The Devil's Auction. Robert Downing in The Gladiator this week. F. C. Bangs next.

Hermini; or, The Cross of Gold, a new play written by William Redmund, received its initial production at the Academy of Music by the Redmund-Barry co. The play made a hit.

E. T. Stetson filled the week at the Avenue Theatre in a repertoire consisting of Richelieu, East Lynne and Marble Heart. When he attempts Richelieu, Mr. Stetson flies too high. H. C. Brinker is the best actor in the co. His work was generally commended, particularly De Mauprat in Richelieu. Bayne-Davies co. in Passion's Slave current week.

Shakespeare et als held court at Faranta's, with G. C. Miln as their representative. Hamlet, Othello, Richard III., Damon and Pythias and Richelieu were acted. I spoke of Mr. Miln and his co. a short time ago when they appeared at the Grand Opera House.

Some new curiosities and a magician were to be seen at Eugene Robinson's Museum.

Jetties: J. G. Ritchie has been in the city all week booming things in advance of Mrs. Bowers.—Mae Clark, who is not acting this season on account of her health, has turned her attention to literature. A recent article in the Tuskaloosa, Ala., *Times*, shows Miss Clark to be possessed of real ability. She has also composed some poetry which found ready publication. An excellent offer to go with the Clio co. and do leading business was made her, but as she does not feel able to stand the rigors of the road, she was forced to decline.—General G. T. Beauregard, the Confederate general, occupied a box at the performance of Held by the Enemy night of 16. The General seemed to like the play, although he was very sparing with applause. At the Tuesday matinee the veterans located at the Confederate Home occupied a large portion of the parquette, through the invitation of Mr. Bidwell and G. L. Smith of the co.

### LOUISVILLE.

Foster's Ideals filled a successful week at Macauley's, notwithstanding the inevitable Bohemian Girl and Martha were among the operas presented. Zelie de Lussan and Ida Klein were favorably received, as was W. H. Clark. The general impression is that the new co. is a good one. George Loesch handles the large orchestra with skill, and the fine work of the chorus evidences his careful training.

At the Masonic Thomas W. Keene in a round of Shakespearean character attracted large audiences and received much laudatory mention. His Richard is, as formerly, his greatest part. The supporting co., particularly Joseph Wheelock and Anna Boyle, were very good. This week Agnes Herndon and Murray and Murphy, three nights each.

Henry T. Chanfrau in Kit was the offering of Harris' business medium. Her Atonement, with quite a preliminary flourish, opens 19.

The Criterion Opera co. was secured by the New Buck management to fill the date made vacant by the going to pieces of the Ginger Snap comb. The Monday performance was not satisfactory, and the house was closed the remainder of the week.

Items: Manager John Macauley is slowly recovering from his late serious illness.—The *Post* says George W. June will assume the management of Kellar the Magician, dating from the engagement commencing here 26.—Helen Dudley Campbell, of the Ideals, is a Kentuckian by birth.—Macauley's the present week. Modjeska will be the Christmas attraction.—Foster's Ideals number 63 people.—W. B. Murray, formerly of Harris', has been succeeded by Mr. Reed, of Baltimore.—Zelie De Lussan was the recipient of marked social attentions while here. As was also Harriett Avery, of the Ideals.—The Ideals are daily rehearsing the Queen Topaz of Victor Masse. It is to be presented soon.—Richard Strauss, formerly leader of orchestra at Harris' and the Masonic, has accepted a similar position at the Standard, Chicago.—Members of the Elks showed Thomas W. Keene many attentions while here. In Julius Cæsar Keene plays Marc Antony; Arthur Elliott, Brutus and Joseph Wheelock Cassius. The quarrel scene was especially well done.—The Gibbons comb. is this week's attraction at the New Buck.—Quite a remarkable scene transpired at the close of one of the Keene performances at the Masonic during the engagement here, the occasion being the celebration of the fifty years' career upon the stage of Mrs Sarah A. Baker, a member of the support. At the conclusion of the play the curtain was raised showing the lady seated in the centre of the stage surrounded by the entire co. Mr. Keene, on behalf of her fellow-players, made an appropriate address, presenting a valuable token of affection for herself as a woman and her worth as an actress. A number of floral offerings were brought forward; among others handsome designs from Managers Bourlier and Macauley. Congratulatory and complimentary telegrams were received from Edwin Booth, John A. Lane, Lawrence Barrett, Owen Fawcett, Oliver Doud Byron, Emma Marble, B. G. Rogers, C. B. Hanford, Edwin Arden and others. The curtain dropped upon Mrs. Baker in tears, the co. singing "Auld Lang Syne." Mrs. Baker is 69 years of age, and her fifty years of service upon the stage are honorable ones.

### PITTSBURG.

For the week ending 17 Kiralfy's Lagardere was seen at the Grand Opera House. The engagement proved an unprofitable one. The spectacle was handsomely mounted and nicely put upon the stage, and the work of the ballet was above the average. Helen Sedgewick was the recipient of considerable applause for the creditable manner in which she rendered the character of the gypsy girl. Mamie Floyd and Mr. Gilmour also made good impressions.

The Bijou had a fairly good week's business considering the fact that the holiday season is near at hand.

Gus Hill's World of Novelties did fairly well at the Academy, and sprightly little Corinne played to large and highly delighted audiences at Harris'.

For the present week Oliver Byron is at the Bijou, the Knights at the Grand Opera House, the Four Tourists comb at the Academy, and Frances Bishop in Muggs' Landing holds the boards at Harris'. For the week of 26 we are to have at the Bijou Hoyt's Tin Soldier, at the Grand Opera House Boston Ideal Opera co., at the Academy Williams' co., and at Harris' Humpty Dumpty.

Items: Fred. Warde and his co were in town 18. They played McKeesport, Pa., 17. Business, Mr. Warde reports, is good every place. He proposes visiting California next June.—Little Corinne made hosts of friends during her short stay here.—Amy Nelson, with Gus Hill's co., caught the crowd at the Academy last week with her new motto songs.

### BROOKLYN.

Annie Pixley's week at the Park Theatre was fairly successful. The Deacon's Daughter and M'liss were presented. Arthur Rehan's co. in Love in Harness opened to fair business on Monday evening. Nancy and Co. will be presented on Saturday, matinee and evening. Next week, Thatcher, Primrose and West.

The Dark Secret drew good business all last week. The tank was starred, and its efforts were highly successful. Mrs. McKee Rankin in The Golden Giant came on Monday evening. The audience was one of fair size, considering the time of year. The play was well staged. Next week, A Bunch of Keys.

The Hanlons and Le Voyage en Suisse attracted a series of good audiences last week. They were succeeded on Monday evening by Frederic Bryton in Forgiven. Although the play has been seen several times in Brooklyn this season the audience was quite good.

Wallick's Cattle King gave place on Monday evening to Under the Gaslight, which drew fair business. It was well played and nicely staged.

At Hyde and Behman's Theatre the Early Birds played to very good business last week. On Monday evening a specialty selected co., headed by that eminent artist, William Muldoon, the wrestler, opened to fair attendance.

The Pavements of Paris was succeeded on Monday evening by C. C. McCarthy, in One of the Bravest, at the Museum. The audience was of fair size.

Josef Hoffmann drew a large audience to the Academy of Music last Friday evening. He is to appear again on Wednesday. The Main Line 26.

#### BROOKLYN, E. D.

Mantell in Monbars drew crowded houses last week at Lee Avenue, Monday, 19. Duff Opera co. in Dorothy to packed house. Next week Dark Secret.

Jennie Yeamans in Our Jennie drew good houses at People's last week. Monday 19. Katie Hart in A Quaker's Child, a new comedy by Bob Morris, drew a packed house and great applause.

The World played to good business at Grand Theatre last week. Monday 19, Sheehan and Coyne in Grogan's Elevation to packed house.

### JERSEY CITY AND HOBOKEN.

At the Academy last week Harbor Lights drew a fair business. The drama was excellently presented, finely staged and thoroughly appreciated. This week was opened with the Gilbertian chestnut Pinafore—for three nights—interpreted by a juvenile opera co. sifted from the public schools. The little folks did finely, and greatly pleased the large audiences. The children were coached by Miss Kager, of Newburg, N. Y., and the object of the performances is charity. Last half of week James C. Roeca will portray Dan Darcy. Next week, G. S. Knight in Rudolph.

#### HOBOKEN.

Pete Baker did a fair business at Jacobs' Theatre. The audiences were evidently well pleased judging by the applause. The co. is well chosen and the play funny. This week Under the Lash.

At Cronheim's a fine variety co. held the boards all last week to good business. Among those worthy of special mention were Sandilands and Ruthden, California Four, Mlle. Madline, a clever juggler; Sheridan and Flynn and Maggie Cline. This week also is devoted to variety and big houses the result.

Items: Manager Hammond is beating his previous record by the promptness in which he secures only the cleverest specialists for the Germania.—Frank Cotton is hard at work in the West End Training Academy preparing novelties, in the shape of educated animals, for next season.—Harry Booker, who during the season has received much favorable mention for the character of Chinaman in Louis Aldrich's My Partner co. is home for the holidays, the co. having closed.—Professor Neil Smith, with his dog and cat show, was quite a feature at Cronheim's last week.—*Frank E. Henderson*, treasurer of the Jersey City Academy of Music, informs me that he is building a steam yacht. Frank is evidently preparing to enjoy himself when the busy season is over.

### ALABAMA.

#### BIRMINGHAM.

Opera House (F. P. O'Brien, manager): An immense audience assembled 13 to greet Modjeska. When the time arrived for the curtain to go up it was announced that, owing to a railroad wreck, the co. had not arrived. The audience waited patiently till ten o'clock, when it was realized that it would be impossible to give the play even if the co. should then arrive. Great disappointment to Modjeska's many admirers, but none regretted it more than Manager O'Brien, who always has the interest of his patrons at heart. Evangeline 14 to S. R. O. The co. is strong throughout. MacCollin Opera co. played a return engagement 19-20; good business.

Casino Theatre: Excellent performance to remarkably good business. Charles and Minnie Osborne, Phil Lynch, Alva Lynch, Katie O'Mera, Billy Gray, W. H. Misener, Vic Lewis, Ida Florence et al., make up a team that catch the people. Billy Gray is now stage manager.

Avondale Opera House: Continues closed on account of the absence of the manager and proprietor with the Ranch King co. whom they are playing for the season.

Mention: A journalist of this city is writing an Irish drama for Charles Osborne. It is in a prologue and three acts. From the prologue and other points given your correspondent, it will be entirely different from any Irish drama ever produced.—W. H. Misener, assistant manager of the Casino, is arranging to put on the road a novel minstrel troupe, composed entirely of plantation negroes, one of whom is a phenomenal bass singer. In consequence of the failure of E. T. Va. and Ga. R. R. conductor to hold train, the Jeffreys Lewis co. missed date at Rome, Ga. Heavy loss, as there was a large advance sale. The train carrying the Lewis party was in sight when the E. T. Va. and Ga. pulled out, the conductor knowing that the co. was on board and dependent upon his train to make the connection with Rome.—Manager Vosburgh, of the MacCollin co., sends regards to THE MIRROR.

#### HUNTSVILLE.

Opera House (Joe E. Cooper, manager): Adams and Nipson Comedy co. played 13 to a small audience; gave a fairly good entertainment.

#### MOBILE.

Mobile Theatre (J. Tannenbaum, manager): A large and well-pleased audience greeted the spectacular drama of Clio 9-10. The dancing and grand ballet very fine. Modjeska for the first time made her appearance here 12. She was received by a packed house. MacCollin Opera Comique co. played a return engagement 13-14, presenting Beggar Student, Francois the Bluestocking and The Musketeers. The co. is first-class.

### ARKANSAS.

#### FORT SMITH.

Grand Opera House (George Tilles, manager): James and Wainwright presented Hamlet 12 to a large house at advanced prices. Mr. James presented in an artistic manner a scholarly conception of Hamlet, and Miss Wainwright gave a charming and finished portrayal of the unhappy Ophelia. Margaret Mather drew a $600 house in Romeo and Juliet 15. Miss Mather's Juliet is too well known to need criticism, but it well deserved the praise given by an enthusiastic audience. Frederick Paulding is at his best in Romeo, and but for a slight exaggeration his performance might be called excellent. Mercutio by Milnes Levick and Nurse by Mrs. Sol Smith were well taken.

Items: J. Fred Pendleton, of the Cold Day co., left his card 14.—Mr. James tells me his receipts so far are just double those for the corresponding period of last year.—The Mather co. are making some big jumps this week—600 miles and two conscientious performances within forty-eight hours is hard work.—The large houses at advanced prices which greeted James and Wainwright and Mather on their first visits are an evidence that this is a good show town.

#### LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): Louis James and Marie Wainwright appeared 13-14 in Virginius and Hamlet. Both James and Wainwright were called before the curtain at the close of almost every act of the performances. Virginius was by far their best. F. C. Mosly, H. A. Langdon and F. C. Heubner are worthy of mention. Cora Van Tassel's Hidden Hand played to light business 15-16. Margaret Mather 19-20, A Cold Day 21-22.

#### HOT SPRINGS.

Opera House (I. L. Butterfield, manager): A full house greeted Cora Van Tassel and Co. in Hidden Hand 13. Louis James and Marie Wainwright received an ovation 15 in Virginius from a large and appreciative audience. F. C. Heubner as Appius Claudius has facial expression but a weak voice. H. A. Langdon, a natural Roman in physique, as Dentatus and F. C. Mosley as Icilius did commendable work.

### CALIFORNIA.

#### WOODLAND.

Opera House (J. S. White, manager): Gustavus Levick's co. in Hoodman Blind to a fair house 1. Park City, Utah, 16-17; Salt Lake, 19-20; Springville, 21; Provo, 22-3; Ogden, 24; Battle City, Montana, Dec. 26, for a week; Anaconda, Jan. 2-3; Helena, 4-7. The Juvenile Opera co. gave us three nights, two in Cinderella and one in Rip Van Winkle. This is a meritorious and attractive co., under the management of H. S. Church, the lessee of the Metropolitan and Clunie Opera Houses in Sacramento. Charlie Bates, George Beban, Mollie Stockmyer, Etta Waite and little Stella May took the prominant parts. They are bound to make themselves heard in the near future. Little Stella May and all the other members of the co. did extremely well.

#### LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Natural Gas co. did a large business 5-10. Gilbert, Donnelly and Girard were very fine in their parts. Amy Ames met with much favor, while Rachel Booth captivated everybody. Milton and Dollie Nobles week 12 in Sire to Son, Love and Law and Phœnix, James O'Neill 19 for a week; California Theatre co., 26-8; Carleton Opera co., week, Jan. 2.

Pavilion (McLain and Lehman, manager): The Webster-Brady co. was seen in the Lights o' London, opening 17. The house has been filled this week with the Paper Carnival as the attraction.

Item: J. Duke Murray is in town in the interest of Milton Nobles.

#### OAKLAND.

Oakland Theatre (Bert and Mothersole, managers): For the first time in several months all three of the city's theatres were open at the same time 5. At the Oakland Theatre M. B. Curtis was playing Caught in a Corner. At Dietz Opera House some children gave an entertainment for the benefit of the Fabiola Hospital, and the Fourteenth Street Theatre was reopened by James O. Barrows in Uncle Tom's Cabin. Mr. Curtis appeared as Isaac Greenwald, his favorite Hebrew character, in Sam'l of Posen. His support was good; poor houses for three nights.

Uncle Tom's drew the largest crowd Monday night of any of the theatres and also the most applause. Miss Hollis appeared in three parts—Eliza, Mrs St. Clair and Cassy. She is a very handsome woman, as well as a very clever actress. Mr. Barrows was excellent as Uncle Tom. Neil Burgess in Vim at the Oakland 12.

#### SAN JOSE.

California Theatre (C. J. Martin, manager): Frederick and Carrie Clark Ward drew moderate houses in The Red Fox and Eviction 1-4. M. B. Curtis, supported by Alvina Demer, played Caught in a Corner to good business 9-10. The performance gave general satisfaction.

Item: A pretended advance agent of J. H. Sullivan's Wild West Show was arrested in this city 10 for obtaining money under false pretenses.

### CONNECTICUT.

#### NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): Theodor Thomas gave the second concert of his series, 14. The programme embraced the third of Haydn and dramatic symphonies from Berlioz and J. K. Paine. The audience was very numerous, the orchestra in splendid form and the selections particularly acceptable. Miss Griswold, soprano, soloist of the occasion, was heard in German songs from Schubert and Schumann and an aria from Massenet. Duff's Opera co. in Dorothy, 26-28.

New Haven Opera House (Horace Wall manager): William Hanlon's New Fantasma held the boards 13-17. The spectacle has been much improved and was a great success. Robert B. Mantell in Monbars is the Christmas attraction.

Bunnell's Opera House: H. C. Miner's Zitka was, perhaps, the best production the house has enjoyed this season. The tableaux were rare and striking, the scenery imposing. John J. Duff and Frank Rolleston did excellent work. The distinct pronunciation of Flit Raymond lacked not recognition. Business was good. Ada Gray in East Lynne before a light house opened the current week rather unsatisfactorily. Tony Denier's Humpty Dumpty will finish it.

The Old London Street Wonder holds sway in the Museum.

#### HARTFORD.

Opera House (Jacobs and Proctor, managers): Frank Daniels' Little Puck did fair business 12-14. Remainder of week Zozo occupied the boards to large sized audiences, who greeted the fairy spectacular with frequent applause. The scenic effects very good. Gus H. Adams, the ex-clown is starred in the play and introduces many of his pantomime gags with good effect. Zitka 19-21, Ada Gray 22-4.

Items: Eva Thompson, a pleasing young blonde of this city, who has acquired considerable fame in local amateur circles, became a member of the Zozo co., making her first appearance here Saturday evening.—Polo is having a great boom, and on nights when the club is playing the lighter attendance at the theatre is marked.

#### NEW BRITAIN.

Opera House (W. W. Hanna, manager): James Roach as Dan Darcy, supported by a first-class co., played to a good house. Frank Daniels' Little Puck co. gave a poor show to a small house 16. Mr. Daniels did not appear; he was taken sick in Meriden and returned to New York.

#### NAUGATUCK.

Gem Opera House: Kate Hart in Quaker's Child 13 to poor house. Owing to the burning of the New Milford Opera House, repeated 19 to the poorest house of the season. Co. good.

Main Street Theatre: Duncan Clark's Female Minstrels and burlesque co. 29.

#### WILLIMANTIC.

Opera House (S. F. Loomer manager): Duncan Clark's Female Minstrels 14 to deservedly poor business. Show was poor, not having even the merit of being vile.

#### MYSTIC.

Opera House (Ira W. Jackson, manager): Furman and Knapp's co. presented Ten Nights in a Barroom 13; poor business. The co. is not up to the standard. Blind Tom gave two concerts 15 to light houses, due to severe storm.

#### WINSTED.

Opera House (J. E. Spaulding, manager): Madame Fry's concert co. light business 13. Janauschek in Meg Merrilies 16: good business; advanced prices.

#### MERIDEN.

Opera House (T. H. Delevan, manager): The border drama A Checkered Life 12-14. Houses top-heavy.

#### SOUTH NORWALK.

Music Hall (J. M. Hoyt, manager): James Roach and co. 16 in Dan Darcy was greeted with one of the finest houses this season. It was more than pleased with his portrayal of an Irish character with the roughness taken off. The co. is fair.

#### NORWALK.

Opera House (Coolidge and Lockwood, managers): Gus Phillips and co. 16 in Oofty Goofty to light run of business but, despite that and strong counter-attractions, they gave an excellent entertainment.

#### WATERBURY.

Jacques Opera House: The return of P. T. Turner's excellent co. in Under the Gaslight completely filled the house and created unlimited enthusiasm on 13. James C. Roach in Daniel Darcy 15 under the management of J. M. Hill to good business. The verdict of those who saw the star here is that Mr. Hill has secured another dramatic prize. The support was first-class.

### DELAWARE.

#### WILMINGTON.

Academy of Music (Proctor and Soulier, managers): A Mountain Pink played to fair business 12-14. Joseph J. Dowling in Never Say Die 15-17; crowded houses. Rags the Wildcat opened fairly 19. Claire Scott 22-4.

Grand Opera House (J. R. Baylis, manager): Mrs. Brown Potter drew a large and fashionable audience 14, which was greatly disappointed at the new star's lack of dramatic force. She appeared in Loyal Love, and was supported by Kyrle Bellew, Henry Lee and a fair co. J. K. Emmet appeared in Fritz to a splendid audience 10, which overflowed with good feeling toward the star and play. Hanlon's Fantasma 22-4; The Martyr 26.

### DISTRICT OF COLUMBIA

#### WASHINGTON.

Clara Morris drew fair houses at Albaugh's last week, appearing to best advantage in Renee, I think, L'Article 47 and Alixe filled last half of the week. This week Little Tycoon. Farewell of the Temple Theatre co. Fanny Davenport next.

Mestayer-Vaughn's Tobogganing drew very well. Opening night, failure of scenery and baggagage to arrive, crippled the performance somewhat, but it was all right rest of week. Arthur Rehan's co 26-31.

Francis Bishop did a good business at Harris' in Muggs' Landing and Gyp. This week, Monroe and Rice in My Aunt Bridget.

The Leonzos are the attraction at Kernan's this week.

Mention: The management sent out very pretty invitations to the press to attend Miss Morris' Renee Monday night.—Lucy Rhett Horton, who shot at Senator Morgan's son several years ago, created a sensation Thursday night, when L'Article 47 was presented, by screaming wildly when Cora's lover fires at her. Miss Horton was removed from the theatre, and has since been placed in an insane asylum.—I went to see Professor O. R. Gleason tame unruly horses at the E Street Rink last week, and was highly entertained. Society was out in force, especially Friday night, when a benefit was tendered the handsome professor.

### FLORIDA.

#### JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager): Moderate houses greeted Marie Prescott 9-13 in Ingomar, Merchant of Venice, Pygmalion and Galatea and As You Like It. Miss Prescott in her several roles excited unbounded applause from her audiences. Mr. McLean as Ingomar was excellent; support fair.

Templeton Opera co. gave a good performance of The Mikado 15 to fair house, Mascotte 16; Erminie 17.

### GEORGIA.

#### COLUMBUS.

Springer Opera House (Theo. M. Foley, manager): John T. Ward in The Doctor on 14 gave a very good performance. Mr. Ward is an actor after the Jeffersonian school. Louise Balfe 17.

Item: George H. Lennox, of Marie Prescott co. and S. M. Vredenberg of the Mendelssohn Quintette Club are in the city.

#### NEWNAN.

Opera House (Dr. J. S. Reese, proprietor): John F. Ward and co. 15 in the four-act comedy The Doctor. Audience delighted. Mr. Ward as Higgins was heartily cheered. Support moderately good. Adelaide Randall 30.

#### AUGUSTA.

Market Hall (S. H. Cohen, manager): The Jessica Thomas co. in melodramas to good houses 12-14 and matinee, but our people seem to take but little interest, all awaiting the new Opera House.

#### ATLANTA.

De Give's Opera House (L. De Give, manager): Evangeline 12-13 and matinee. Good houses. George Fortescue (Catharine) and W. H. Mack The Lone Fisherman) were the heroes of the evening. Louise Balfe 14-15 to poor business. The weather and sickness reasons. John T. Ward in The Doctor 16-17 and matinee. Attendance fair.

#### MACON.

Academy of Music (H. Horne, manager): Louise Balfe in Dagmar 16. She is one of Macon's favorites, and in Dagmar she received an ovation. Support excellent.

#### SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Evangeline to big business 9-10 with matinee.

### ILLINOIS.

#### JOLIET.

Opera House (R. L. Allen, manager): Edwin F. Mayo in that oft-repeated play, Davy Crockett. He was ably assisted by Mabel Leonard. Small business. Audience pleased with the performance throughout.

#### CHAMPAIGN.

Armory (S. L. Nelson, manager): Hill and Robinson's Lights of London co. appeared 8 to a good audience and gave general satisfaction. Human Nature co. 22, Michael Strogoff 27.

Item: Sam Jones, the Evangelist, failed to appear, on account of sickness 11.

#### STREATOR.

Plumb Opera House (J. E. Williams, manager): Daniel Sully and an excellent co. of actors and comedians very satisfactorily entertained a large audience 13. The set piece exhibiting the Brooklyn Bridge was well received. Ezra Kendall and co. in A Pair of Kids 16. Kendall very good and balance of co. fair.

#### BLOOMINGTON.

Durley Theatre (Tillotson and Fell, managers): Ezra F. Kendall 14 in A Pair of Kids to splendid business. Hyers Sisters' Colored Comedy co. 15-16; very fair entertainment. Pat Rooney 20, Salsbury Troubadours 21.

Grand Opera House (A. H. Lorenz, manager): Frank Cotton and Fuller Sisters all week in a list of pirated plays to fair business, at cheap prices.

#### QUINCY.

Opera House (Dr. P. A. Marks, manager): The Bostonian Opera co. in The Bohemian Girl came 14 to large and very appreciative audience. An immense audience greeted Cora Tanner in Alone in London. Miss Tanner's first appearance here. She created quite a favorable impression. The co. is a strong one. Alden Benedict 17, Passion's Slave 20, Pat Rooney 24, C. T. Ellis 27-8.

#### OTTAWA.

Sherwood's Opera House (F. A. Sherwood, manager): Daniel Sully in Daddy Nolan 14 to a large and well pleased audience.

#### ROCKFORD.

Opera House (C. C. Jones, manager): Foster's Boston Ideal Opera co. 10., matinee and evening; good houses. Presented Martha and Daughter of the Regiment. Mlle. De Lussan was at her best and at once became a favorite. W. H Clark as Sulpice was fine. The orchestra was the best ever heard here. Newton Beers in Lost in London 13; fair house. Mr. Beers gave a strong performance in the title role. Jennie Satterlee as Tiddie was excellent. The ballet was fair. Daniel Sully presented Daddy Nolan to a fair house 16.

#### DECATUR.

Smith's Opera House (F. W. Haines, manager): Mme. Neuville's Boy Tramp co. 10; fair business. Fanny Davenport gave her matchless impersonation of Fedora 15. A good house awarded her a warm reception. The support of Melbourne McDowell and the rest of the co. was first-class in every particular. Skipped by the Light of the Moon 16. The co. is made up of splendid artists. Michael Strogoff 27, Frank Mayo 30, Charles Ellis Jan. 3, Frank Frayne 5.

Mention: Manager Warmington reports the best business he has yet had with Skipped by the Light of the Moon.

#### DANVILLE.

Grand Opera House (A. W. Hemley, manager): Tom Thumb co. 15, afternoon and evening, to good business. Pat Rooney 17 gave a good entertainment.

#### MOLINE.

Wagner Opera House (Louis Fritz, manager): Ezra F. Kendall and co. gave an excellent performance in A Pair of Kids 12. Crowded house.

#### SPRINGFIELD.

Chatterton's Opera House (J.H. Freeman, manager): Lights o' London, with its fine scenery and elegant costumes, was presented by an efficient co. 10. The Boy Tramp, to light business both evenings, 12-13. Edwin F. Mayo as Davy Crockett 14. Cora Tanner, in Alone in London, drew a large and fashionable audience 16. Her rendition was faultless. C. L. Craig makes a magnificent scoundrel. Altogether it was a rich treat, not often seen.

Item: Annie Queen, of the Lillie Clay co., leaves the co. here, to go to Chicago to accept a position in another co.

#### KANKAKEE.

Arcade Opera House (H. C. Clarke, manager): Edwin Mayo in Davy Crockett 13; poor business. The acting was very good, but the piece poor.

### INDIANA.

#### FORT WAYNE.

Masonic Temple (James H. Simonson, manager): Salsbury's Troubadours 16 in The Humming Bird did a tremendous business. Fleming's Around the World in Eighty Days 19-20, Spanish Troubadours 23.

Academy of Music (John A. Scott, manager): Gorman's Spectacular Minstrels drew only a fair-sized audience 16. The co. is by far the best seen here this season. Nellie Free 19-21, Lottie Church 22-4.

#### SOUTH BEND.

Good's Opera House (J. V. Farrar, manager): The Irene World co. played a successful engagement 12-17. Boston Comic Opera co. 19 24.

#### ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): The Hart Comedy co. 12 to fair business; low prices. The co. produced the following plays: Shaughraun, My Partner, Counterfeit, Living Lie, The Danites.

#### ANDERSON.

Dozey Music Hall (T. B. Harrison, manager): Dan'l Sully in Daddy Nolan appeared 12 to largest house of the season. Maude Banks in Joan of Arc 17 for benefit of the W. R. C. Marie Barnard in Queena 20 for benefit of the firemen.

#### LEBANON.

Brown's Grand Opera House (J. C. Brown, manager): Dan'l Sully in Daddy Nolan 13 to good business.

#### GREENCASTLE.

Hanneman Opera House (George E. Blake, manager): The Graham-Earle co. just finished a two weeks' engagement, having played to crowded houses. Very best of satisfaction. This has strengthened wonderfully since here last.

#### TERRE HAUTE.

Opera House (Wilson Naylor, manager): Lizzie Evans drew a good house 12, presenting Our Angel with good co. Skipped by the Light of the Moon 14; fair business. Lilly Clay's female co. drew the usual large male audience 15. Fanny Davenport presented Fedora here for the first time 16 before a large and fashionable audience.

#### MICHIGAN CITY.

Opera House (Weiler and Leist, managers): Charles A. Loder's Hilarity Comedy co. drew a good house 13, giving splendid satisfaction. Rentfrow's Pathfinders opened for a week 19; big business.

#### KOKOMO.

Opera House (Howard E. Henderson, manager): C. L. Andrews' Michael Strogoff played to the largest house of the season 14. Gave entire satisfaction.

#### CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Gormans' Spectacular Minstrels 12 to good house. Fowler and Warmington's Skipped by the Light of the Moon 13; fair audience. Pat Rooney 15; good crowd. Andrews' Michael Strogoff 17; fair attendance. Salsbury's Troubadours 19; Scorer Willard co. 22; Two Johns 31.

Item: Harold Liaston, the Michael Strogoff of Andrews' Western co., joined the Eastern co. at this point, taking the place of Randolph Murray.

### IOWA.

#### MUSCATINE.

Turner Opera House (B. Schmidt, manager): Richard O'Gorman and co. 15 in their Yankee comedy, Human Nature. The play is patterned after Alvin Joslyn, is rudely constructed, noisy and goes with a jerky movement.

Item: THE MIRROR is always on hand at McPike's Post-office News-stand.

#### OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Richard O'Gorman in Human Nature 10; good business. W. C. Coup's Equescurriculum 12-15; big business, giving the best of satisfaction. Lilly Clay's Gaiety co. 20.

#### DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers); Ezra F. Kendall in A Pair of Kids 10; very good performance to a good house. J. C. Stewart's Two Johns Comedy co. 14. The co. deserved the large house which it drew.

#### COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Polk's Mixed Pickles 15; full house. The play has been seen here before and created any amount of fun. Lilian Olcott 21-3; Dalys' Upside Down 24.

#### CEDAR FALLS.

Only a Farmer's Daughter 17 played to small business. John Thompson 16; John Dillon 20.

#### IOWA CITY.

Opera House (J. N. Coldren, manager): Only a Farmer's Daughter was presented by a capable co. 16 to a

large and refined audience. Marion Abbott as Lizzie Stark was excellent.

## KANSAS.

### FORT SCOTT.

Opera House (W. P. Patterson, manager): Cora Tanner and a capable co. gave us Alone in London 12 to a fair-sized and highly entertained audience. Miss Mather and her excellent co., which includes Frederick Paulding and Milnes Levick, gave the grandest performance of Romeo and Juliet ever given. Cora Van Tassell 20; Alvin Joslin 21; Bellringers of St. Paul 26; Pauline Markham 30-31.

Main Street Theatre: The Ticket-of-Leave Man was presented to fair business last half of week.

### WICHITA.

Crawford's Opera House (L. M. Crawford, manager): Minnie Maddern to fair business 9-10 in Caprice and In Spite of All. Miss Maddern is easy and natural in all that she does. Her support is good.

Item: Rough Diamond at the Museum and Ten Nights in a Bar-room at the Main Street are drawing well.

### TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Passion's Slave 13 14, with its carloads of special scenery and strong situations, to excellent patronage. McFadden's Boston Double Uncle Tom's Cabin co., one of the best of the many Uncle Tom cos. which visit us each season.

### ANTHONY.

The New Opera House was dedicated 13-14 by Minnie Maddern and her superior co. All the wealth and fashion of the neighboring country were there, gentlemen in full dress, while the elaborate toilets of the ladies made the house appear very metropolitan. Both plays, Caprice and In Spite of All, were much enjoyed by the spectators, and the bright star received an abundance of recognition in both her comedy and serious efforts. Miss Maddern may justly be termed Anthony's favorite, and her name will always be a dramatic magnet here.

Item: The Opera House is centrally located, has a frontage of 75 feet by a depth of 100 feet, and is three stories in height, built entirely of brick and hand-cut stone. The theatre proper occupies all of the second and third stories. Seating capacity 900, and standing-room for fully 300 additional. Lit by gas and heated with hot air. The curtain and scenery were painted by Bosman and Landis, of Chicago. The whole interior reflects additional credit on the architects, Bulger and Rapp, of this city. The stockholders have secured O. O. Leabhart as manager, which of itself assures the success of the enterprise.

## KENTUCKY.

### LEXINGTON.

New Opera House (Scott and Mann, managers): Florence Bindley in Heroine in Rags 13; large house. Barry and Fay, the Irish comedians, played to a good house and kept the people in a constant uproar.

## MAINE.

### BANGOR.

Opera House (Frank Owen, manager): John S. Moulton's Dramatic co. to good business week of 12, and presented the following plays: Lancashire Lass, Celebrated Case, The Dark Deed in the Wood, The Duke's Daughter, Lost in London, Little Sunshine and Oliver Twist.

Item: Your correspondent had the pleasure of meeting Charles A. Page, of the Moulton Dramatic co. and found him to be a warm friend of THE MIRROR, and anxiously asked, "Where can I get a Christmas MIRROR.

### PORTLAND.

Theatre: Stockbridge and Ranch 10 drew but a handful of people 14. It was produced in fine form, however, and the explosion in Act II. brought down the house. S. Horace Miller was good, and Sidney Smith as the Judge was very funny. Miss Mortland as Annie Smalley and Mrs. Clinton Hall, the giddy old maid, shared honors.

Park Garden: Burke and Burton's Minstrels gave a good minstrel show 12-17; large and most appreciative audiences. Professor Burton's dog circus was a big card, and the exhibition of these canines is really very clever. The musical portion of the programme was excellently rendered.

City Hall: Stockbridge Course. Scott Siddons was the attraction 14 and was enthusiastically welcomed by an audience of almost two thousand people. The Bennett and Moulton Opera co. are decidedly handicapped in the loss of Louise Eissing, who was the only prima donna this co. has had since Mai Bruce left them. The Giddy Gusher's comments on the Christmas MIRROR were decidedly interesting.—Charles T. Parsloe in A Grass Widow 22-3.

### BIDDEFORD.

City Opera House (Fred. Yates, manager): A large audience listened with pleasure to the readings of Mrs Scott-Siddons 12. Ranch 10 was presented by Hall and Miller 13 to a fair audience. They gave good satisfaction.

Item: Permit me in my letter this week to thank your Portland correspondent for the kind reception tendered me 12 while I was on a visit to that city. I found him a very genial and pleasant fellow; also a brilliant conversationalist of THE MIRROR.

## MARYLAND.

### CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Clara Louise Kellogg drew a large audience 13. John S. Clarke, supported by an excellent co., 16; good house. Creston Clarke, George W. Leslie and Olga Brandon shared honors with the star. Sallie Hinton 19-24.

### FREDERICK.

Opera House (Jacob Schmidt, manager): Clara Louise Kellogg to crowded house 16. Bella Moore co. 19-20. Welsh Prize Singers 21.

## MASSACHUSETTS.

### HOLYOKE.

Opera House (Chase Brothers, managers): The Atkinson and Cook Stock co. 12-17. The co. played to an average house. The plays presented were '49, A Lancashire Lass, Queen's Evidence, Marble Heart, Danites, East Lynne and Peep o' Day Boys. Annie Louise Ames, the leading lady, is a very handsome and talented young woman, who ably assumes the parts allotted her. Thomas E. Shea, a rising young actor, shared with N. P. Sullivan the honors of the support. The balance of the support, which includes Laura Almosnino, Jewel Sheridan, J. McAuliff and Ed. Dennison, is the best, I may safely say, that has ever played here at cheap prices. Zitka 23-4, Bennett and Moulton Opera co. 26, week.

### FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): McN., J. and S. Minstrels drew a good house 15.

### LOWELL.

The Stoddard lecture 15 and Kate Claxton 17 were the only attractions last week and they both had good houses.

Items: Lawrence Hanley, of the Booth-Barrett comb., spent Sunday with friends here.—Keep it Dark will be at Music Hall 7 and Stover's U. T. C. at Huntington Hall Christmas. The Musee is making lots of money, and there is a good bill for current week.—Mrs. James Brown Potter is booked for Jan. 12.

### SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): McNish, Johnson and Slavin's variety-minstrel performance gave unbounded satisfaction to nearly one thousand persons 13. Carroll Johnson's reception being especially flattering. Frank Daniels' capable co. gave Little Puck—an odd concoction—17, to light business. Charles W. Swain, who played the leading role at short notice, made up and imitated Daniels' mannerisms with rare fidelity. Atkinson and Cook's co. 26-31.

Musee: Louise Pomeroy opened her starring tour 12, dividing the week between Hamlet and Leah to fair patronage. Miss Pomeroy's success in tragic roles is too well known to call for extended comment. Leslie Gossin played leads with much vigor, while R. Pope Cook, Cripti Palmoni, Fannie Bernard, Agnes Maynard and Della Shirley filled the other important parts most acceptably.

Curtain Cobwebs: The Musee is under a financial cloud, caused by mortgage foreclosures last week. Manager Arnold, who is also the proprietor, complains of ill treatment; says he does not care to continue, and has closed the house. Hereafter he will devote himself, in company with John W. Palmoni, to booming Louise Pomeroy.

### BROCKTON.

City Theatre (W. W. Cross, manager): Levino and Daly's Triple Alliance pleased large audiences 12-14. Prof. Lerino and Master Percy made decided hits in their specialties. Dutch Daly was not able to appear on account of sickness. Charles T. Parsloe's co., in A Grass Widow, gave an excellent performance to fair business 16. Messrs. Parsloe, Westford and Kahn manage to keep the audience in an uproar most of the evening, and they are ably assisted by a competent co. Lovenberg's Phantasies 24-6, McNish, Johnson and Slavin's Minstrels 27.

### HAVERHILL.

Academy of Music (James F. West, manager): Crossen's Banker's Daughter co. 14 to a fair house. Co. very good. Ranch 10 co. 17 to a large house and audience well pleased. Co. fair. Kate Claxton 22, McNish, Johnson and Slavin's Minstrels 24, Harry Miner's Zitka 26, Hyde's Novelty co. 28, Charles Parsloe's Grass Widow 31.

### LAWRENCE.

Opera House (A. L. Grant, manager): Ranch 10 to small house 12. Kate Claxton and a strong co. in The Two Orphans 13. Star and play are too well known to need mention here. Esther Lyon made a sweet Henriette. Her acting was fine. Janauschek in Meg Merrilies 14. Her acting was immense and fully appreciated by the small audience. Battle of Gettysburg 16-17, under auspices of Post 39, G. A. R.; business fair.

### MILFORD.

Music Hall (H. E. Morgan, manager): Hi Henry's Minstrels pleased a large audience 15. The entertainment was far superior to many of the minstrel troupes that have showed in town. The Fiske Jubilee Singers pleased a small audience 16. Concerts, as a rule, are a failure in town.

Town Hall: De Lydston and Dunn's Boston Ideal Theatre co. closed a one week's engagement 17, playing to fair houses. The plays during the week were Queen's Evidence, Uncle Josh (with Tom B. Dunn as Uncle Josh), Hidden Hand; or, The Black Detective and The Colleen Orge.

Memorial Hall: The Art Loan Exhibition for the benefit of the charity fund of Post 22, G. A. R., has met thus far with good success.

Item: De Lydston and Dunn, proprietors of the Boston Ideal Theatre co., advertised to play Joshua Whitcomb at their Saturday afternoon matinee, but were prevented from doing so Denman Thompson's attorney, H. A. Wyman, of Boston, who came to town Saturday with a preliminary injunction from Judge Devens, of the Superior Court, restraining the co. from producing the play in any part of Massachusetts. Sheriff Snell served the papers.

### LYNN.

Music Hall (James F. Rock, manager): Helene Adell 12 and week to fair sized houses, or, as Manager Walsh put it, "we held our own." The plays presented were A Night in Rome, Pink Dominos, Nell Gwynne, Gypsy Queen, Moths, Three Black Cloaks and Shaun O'Dheer. The co. fully sustained its standard of excellence, but should make some changes in the repertoire, as a decidedly musty flavor clings to several of the plays that lack in construction the ingenuity of the modern playwright. Levino and Daly all this week.

Items: I wish to thank Manager Walsh, of the Adell co., for courtesies extended.—The Lotus Glee Club, of Boston, and S. C. T. Aborn, of this city, appeared in the People's course at Odd Fellow's Hall last Saturday night, to a large audience.—Richard Hanlon, late of Burke and Burton's Minstrels, is at home.—M. Henry Keating, of Manager Thayer's forces, is at home. He will go South shortly with the panorama.

### NEW BEDFORD.

Opera House (John S. Moulton, manager): Lotta 12 with fine support; good house. Crossin's Bankers' Daughter 14; support only fair; light business. Ethel Tucker 15-17 to only fair houses. Miss Tucker is very good in emotional roles. Her support was far above the average. McNish, Johnson and Slavin 19.

People's Theatre (William E. White, manager): Gregory's Humpty Dumpty did a wretched business. Mr. Gregory has lost his entire outfit of trick scenery, etc., through the knavishness of another, and so is handicapped.

Items: The chief event of last week was the case of Louise Eissing vs. George Baker, of the Bennett and Moulton co. 17. She claims $148 salary due her, and objects to the deductions of fines for misdemeanors which she says were exaggerated. Judge Borden reserved his decision. According to the testimony she used very violent language, but her modest appearance and ladylike bearing while here prevent those who know her from crediting the evidence. She is confident of winning her suit. The Crossen's Banker's Daughter co. stayed here all last week rehearsing some new pieces. Uncle Tom was one of them. They will use it when playing week stands.

### FALL RIVER.

Academy of Music (Thomas R. Burrell, manager). The Bennett and Moulton Opera co. have appeared here the past week to large business. The Mascotte, Robert Macaire, Pinafore, Fatanitza, Bohemian Girl and Olivette were sung. The performances were not up to past engagements. Jessa Hatcher, the new prima donna made her first appearance with the co. here, and some allowance must be made in her case. As Rosamond (Erminie) she was at her best. To sing six operas in a week for the first time requires practice. Sickness, too, among the ladies helped to weaken the performances. McNish, Johnson and Slavin's Minstrels 26, Little's World co. 80, Hyde and Behman's Specialty co. 31.

### CHELSEA.

Academy of Music (James B. Field, manager): Janauschek appeared 13 in her matchless impersonation of Meg Merrilies—to quote from the play-bill. She was supported by her excellent co. in the dramatization of Guy Mannering; fair house. Kate Claxton and Charles A. Stevenson in The Two Orphans played before a fair audience 14. Miss Claxton was supported by a very fine co. Lovenburgh Musical comb. 22-3, Grass Widow 29, C. R. Adams' Opera co. in Lucia Jan 10.

### WALTHAM.

Music Hall (W. D. Bradstreet, manager): McNish, Johnson and Slavin's Minstrels packed the house 16; the entertainment giving the best of satisfaction. Everything was first-class, some of the features being far in advance of anything heretofore seen here in minstrelsy.

### NORTHAMPTON.

Opera House (William H. Todd, manager): Tony Denier's Humpty Dumpty and the best vaudeville co. that ever visited this city played at the Opera House 15. The Ashtons and Fred W. Willis are a whole show in themselves.

### WORCESTER.

Theatre (Charles Wilkinson, manager): McNish, Johnson and Slavin's Minstrels and Evans and Hoey's Parlor Match were the attraction for the week; fair business. The Wilkinson in Uncle Tom's Cabin, supported by Crossen's Banker's Daughter co., will fill the date of 22-7. Virginius by a local dramatic co. 28, Robert B. Mantell in Monbars 29-31.

The Dime Museum still continues to play to packed houses.

Item: Manager Wilkinson has been offered the management of the new theatre now in course of construction at Woonsocket.

### TAUNTON.

Music Hall (A. B. White, proprietor): Ada Gray presented East Lynne to small audiences 12-13. Supporting co. very good. McNish, Johnson and Slavin's Minstrels 17 to packed house at advanced prices. Fox and Van Auken and the Silbons Family are the best in their line of business ever seen here.

## MICHIGAN.

### DETROIT.

At White's Grand Opera House On the Rio Grande was presented the first three nights of the week to fair business. Hardie and Von Leer appeared the last half of the week in their romantic drama, On the Frontier. Cheap prices prevailed, and in consequence good houses the result. Next week Charles Erin Verner in Shamus O'Brien the first three nights and Maggie Mitchell the latter half.

Salsbury's Troubadors opened the week at the Detroit Opera House with Nellie McHenry and John Webster, but minus the inimitable Salsbury. The co. presented The Humming Bird, and caused a continual roar of laughter from beginning to end. Although Salsbury was not down on the programme his place was well taken by the young comedian Frank Blair, who made a fine impression and who will make another name added to the list of Detroit favorites, and he will always be sure of a hearty welcome. Good houses were the rule. Hoodman Blind, headed by Frederic de Belleville and Viola Allen, was presented the last three nights and Saturday matinee. De Belleville and Miss Allen shared the honors equally and left nothing to be desired. The support was excellent, especially Harry Braham as Ben Chibbles, Daniel Jarrett as Mark Lizzard and George S. Flemming as Kridge. The scenic effects were very fine. Next week Charles Dickens 20 and Joan of Arc 21 4.

At Whiting's new Opera House Frank J. Frayne in a series of plays drew crowded houses and gave entire satisfaction. Next week Little Nuggett.

At the Casino Lottie Church in John A. Stevens' well-known play, Unknown, was the attraction. Next week Ida Siddons' Vaudeville co. will hold the boards the entire week. Wonderland presented their usual list of attractions to good business.

### PORT HURON.

City Opera House (L. A. Sherman, manager): One of the largest and by far the most fashionable audience of the season greeted Conried's Opera co. in Gypsy Baron 12; audience enthusiastic. On the Rio Grande 17.

### JACKSON.

Hibbard Opera House (Z. W. Waldron, manager): Salsbury's Troubadours presented their laughable skit, The Humming Bird, 8, to a large and well pleased house. Charles Erin Verner in Shamus O'Brien drew a fair house 13. Play and star well received.

Item: Had the pleasure of meeting my old friend, C. E. Bogardus. Mr. B. is the able representative of Sisson and Cawthorn's Little Nugget co.

### FLINT.

Music Hall (H. E. Thayer, manager): The Conried Opera co. presented the romantic opera, Gypsy Baron, 13, to the largest and most refined audience of the season. There was not an incompetently taken role in the entire cast, and the chorus was as near perfection as could be.

### GRAND RAPIDS.

Powers' Opera House (George E. Gouge, manager): The Ivy Leaf did fairly 16-17. The co. is inferior to others that have presented the piece here. The scenery and settings were above the average. Conried's Opera co. 19-20; Joe Murphy 21; Around the World in Eighty Days 23 4.

Redmond's Grand (C. H. Garwood, manager): Alice Harrison in Photos has had but a fairly successful week of it. The entertainment as compared with the original production is anything but satisfactory. Charles Loder 19-21; J. B. Studley 23-4.

Items: Elks Lloyd Breeze, C. W. Chauncey and C. B. Judd, have returned from New York where they attended the Grand Lodge meeting. George Gouge's "Sphinx" on exhibition at the "Kermiss" is attracting crowds.

### KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Little Nugget 12 and Charles A. Loder 15-16 had good houses and gave satisfaction. Coming: Conried's Opera co. 21; Around the World in Eighty Days 22.

Opera House (F. H. Chase, manager): Wills and Hayden's Comedy co. began a week's engagement at this house 12. Houses poor; they left town 16.

Items: The Patrol Band, which has just been added to the Charles A Loder co., made a fine appearance here.—Manager Slocum has secured Romany Rye for Christmas and Ivy Leaf for New Year's.

### CHARLOTTE.

Kellogg's Opera House (Green and Sleater, managers): C Erin Verner and a fine support in Shamus O'Brien 12, to good business and well pleased audience. The sad news of the death in Detroit of Mrs. J. R. Healy of the Verner co. was received here. Mrs. Carsons, formerly of Boucicault's co., takes her place.

### LANSING.

Opera House (M J. Buck, manager): Little Nugget 16 to a large house The Sissons and the Cawthorns shared the applause about equally. A. Arnold Clark co. at Lansing.

### EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): A small-sized audience witnessed the play of On the Rio Grande 15. The performance was satisfactory. Conried and Hermann English Opera co. sang Strauss' Gypsy Baron before large and fashionable audiences 16-17. The opera was put on in a manner surpassing anything before attempted here. Laura Bellini and Harry Delorme impersonated the most prominent parts; both sang with magnificent effect. Jacques Kruger sustained the comedy part in his usual inimitable style. The chorus was simply grand, especially in the finale of the first act.

Items: Lizzie Ingles, of the Rio Grande co., I am informed by the manager, did a very unprofessional act by leaving the co. at Detroit without warning. The co. is at a loss to understand the meaning of such action, as her connection with it has always been of a pleasant character and salaries paid in full to date.

### BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Little Nugget to a fair house 13; fair satisfaction.

### BAY CITY.

Grand Opera House (Clay, Buckley and Power, managers): Wilson and Rankin's Minstrels to good house all around 9. Charles Erin Verner in Shamus O'Brien 10. The Conried Opera co. drew a refined audience that were highly pleased with the singing 14-15, but were disappointed in the co. not fulfilling agreement by furnishing their own orchestra.—On the Rio Grande to a small audience that were intensely interested 16. Winnett's co. played A Great Wrong 20.

### IONIA.

Opera House (K. R. Smith, manager): Boston stars, consisting of Walter Emmerson, cornetist; Medora Henson Emmerson, vocalist; Nella Brown, reader, and Rudolph King, pianist, gave a very pleasing entertainment to packed house 16.

## MINNESOTA.

### ST. PAUL.

Grand Opera House (L. N. Scott, manager): Lillian Olcott in Theodora 12-17 Seven performances. The presentation of the play was one of the most gorgeous spectacles ever witnessed in St. Paul. The scenery, stage appointments and costumes magnificent. The piece took well. The role of Theodora was admirably sustained by Miss Olcott, who is handsome, prepossessing and praiseworthy in her work. The support was commendably good. J. M. Colville played the role of Adrian exceedingly well and met with noticeable favor. Milton Rainford, Walter Standish, H. Chesley, May Standish, Estelle Gilbert, H. Standish, finely played their roles, with favor. The engagement was a success. National Opera co. 19-21. Newton Beers Lost in London 22 4.

Olympic Theatre (Edwin P. Hilton, manager): The Gypsy Queen's Carnival co. 12-27 gave a good olio, specialties and sketches, drawing good houses.

### MINNEAPOLIS.

Hennepin Avenue Theatre (E. F. Richards, manager): Murray and Murphy week of 12 in Our Irish Visitors gave excellent performances to good houses. The fun is fast, furious and incessant. Thomas Murray as Colonel Gilhooly is inimitable, and Mark Murphy as Jerry McGinnis has many an aching side to account for. Specialties very good, especially Marie Louise Day in song-and-dance.

Grand Opera House (J. F. Conklin, manager): Joseph Murphy week of 12 in Kerry Gow, Shaun Rhue and The Donagh. In spite of age Mr. Murphy retains, in full degree, his power of depicting the varied shades of the Irish character. His support, notably Stella Fenton, is excellent. Houses fair, but not as large as this co. deserves.

People's Theatre: E. F. Thorne opened Sunday 11 in Ticket-of-Leave Man to a packed house. The cast was unusually strong.

Items: W. G. Davis, manager of the Joseph Murphy co., is "side-tracked" at Toronto by erysipelas. J. B. Corry is temporarily performing his duties. The advance sale for the National Opera co. is enormous, and the engagement promises to be exceptionally brilliant.

### WINONA.

Opera House (George B. Russell, manager): John Dillon appeared in Wanted—The Earth 12; full house. Josie Devoy's Fun in a Boarding School 15. Rather light all through.

## MISSOURI.

### KANSAS CITY.

The National Opera co. left here Tuesday in a demoralized condition financially.

Warder Grand: Miles and Barton's Lost in New York has been the all week attraction, and has been drawing very good houses.

Gillis: Professor Bartholomew's Equine Paradox has been drawing exceedingly good houses all week. The professor's twenty trained horses are wonderfully intelligent.

Coates: The Bostonians opened Thursday and played a three nights' engagement. Juliette Corden, a new aspirant for operotic honors, made quite a good impression as Fiametta. The Bostonians, as a whole, scored an immense hit.

Items: The Ninth Street Theatre orchestra serenaded the Press Club last Sunday evening.—Agnes Huntington, of the Bostonians, wears in Fatinitza a Huzzar costume which is very gorgeous.—Little Patrice, of the Lost in London co., pulls a good oar in the river scene.—George Common, formerly head usher and advertising agent for the Warder Grand, is now with the Coates and Gillis.—Ed. Royer is head usher at the Warder Grand.—A combined orchestra of forty-five pieces under Professors Lenge and Blitz, give a concert at the Warder Grand to-morrow evening for the benefit of the Provident Association.—Colonel Thomas Clowdesly, one of the oldest mail carriers in this city, died a few days ago The Colonel was an actor of some note years ago, and was at one time in the support of John Wilkes Booth, the assassin of President Lincoln. The Gillis is closed all next week.

### MOBERLY.

Apgar's Opera House (C. P. Apgar, lessee): Adams' Comedy co. played the Two Orphans 12; Paradise Lost 13; Fun on the Bristol 14; Alone in London 15; Edwin F. Mayo in Davy Crockett 16; Black Diamonds, fair-sized audience 17.

### SEDALIA.

Opera House (H. W. Wood, manager): Numerous and unqualified approval rewarded Cora Tanner and a capable co. in Alone in London 13. Edwin F. Mayo met with a good reception in Davy Crocket 17. Alvin Joslin with his 180 laughs in 180 minutes, his diamonds and orchestra 20; Oakes Brothers Bell Ringers 24.

### BOONEVILLE.

Thespian Opera House (Short and McPherson, manager): Alpine Choir co. played to a good house 16. Ohio Church Choir played to fair houses 12-13.

## MISSISSIPPI.

### NATCHEZ.

Opera House (Frank M. Swan, manager): Adelaide Randall Operatic Comedy co. gave two performances and one matinee to good houses.

### JACKSON.

Robinson's Opera House (Dreyfus and Evans, managers): Mrs. D. P. Bowers played Mary Stuart and Old Love Letters and The Jealous Wife in order named 14-15. Business fair in spite of the bad weather which we have had during several show nights. Marie Prescott Jan. 4-5, Only a Country Girl 9-10.

### VICKSBURG.

Opera House (Piazza and Botto, proprietors): Haverly's Minstrels played a return engagement to a fair house 10. Mrs. D. P. Bowers played to two very fashionable audiences 12 13; one hundred couples of our society people occupying front seats in full dress costume. Katie Putnam 19

## NEBRASKA.

### LINCOLN.

Funke's Opera House (Fred Funke, manager): Charles L. Andrews' Michael Strogoff 10; good audience. The present version did not give the satisfaction that it had on first presentation here two years ago. Probably never before in the history of this city has there been gathered together such a select and fashionable audience as greeted the National Opera co. 14, and probably a Lincoln audience never before had the pleasure of listening to such a chorus of voices and grand orchestra. The opera chosen was Lohengrin. The stars won the admiration of the audience from the beginning.

People's Theatre (Warner and Brown, managers) Frank Lindon's Dramatic co. 12. A fair co., doing a fair business. They present among other plays Monte Cristo.

### HASTINGS.

Kerr Opera House (Dave Taggart, manager): Charles L. Andrews' Michael Strogoff co. appeared 12 to the banner house of the season. The entire play was well received, especially Nelton and Mlle. Eloise. Atkins Lawrence, formally of Siberia and with Mary Anderson and R. Hewlette, joined the co. here. Both did well, especially Lawrence as Michael Strogoff.

Item: During Hewlette's wire act in Strogoff his wire, which had been fastened insecurely, broke with him, throwing him to the stage, a fall of fifteen feet. But he fixed it and continued his performance amid great applause.

### OMAHA.

Grand Opera House. In spite of all rumors to the contrary the National Opera co. reached us 15 almost in tact. Miss Pierson's Aida was wonderfully executed. Clara Poole's sweet contralto was undoubtedly the favorite, though all the principals came in for hearty encores. Lights o' London 23-4, Edwin Mayo 26 9.

Items: Eloi Silva and Fursch Madi left the National at Kansas City. The latter has returned to New York, but Manager Locke hopes to persuade Silva to return. Messrs. Sackett, Wiggins and Lawler seem to have made a hit with their Musem.—The resort was opened 13 to large audience that was kept constantly amused by a clever troupe of specialists.—S. J. Wheeler in Monte the American is doing well at the People's.

### PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): Scorer and Willard's Comedy co. appeared 12 in Eloped and Frolics to a good house and gave a very poor show. J. B. Polk in Mixed Pickles 22.

## NEW HAMPSHIRE.

### LACONIA.

Moulton Opera House (H. Frank Moulton, manager): C. T. Parsloe to large and highly pleased audience 14. Mrs. Scott Siddons to packed house 16. Gilbert's Opera co. in Boccaccio 31.

### NASHUA.

Theatre (A. H. Davis, manager): Tony Denier's Humpty Dumpty co. appeared 13; variety part of entertainment very good. Levino and Daly's co. in variety, mesmeric and panoramic entertainment pleased good audiences 15-7. Master Percy's singing deserves special mention.

Opera House (George Swain, manager): Hi Henry's premium minstrels played to fair house 17, presenting some good features.

### MANCHESTER.

Opera House (E. W. Harrington, manager): Kate Claxton appeared in The Two Orphans 16 to a fair house.

### DOVER.

City Opera House (George H. Demeritt, manager): Kate Claxton in The Two Orphans won the instantaneous favor of a good-sized audience 12. Crossen's Dramatic co. in Banker's Daughter, to a fair house 17.

### EXETER.

Opera House (J. D. P. Wingate, manager): The Boston Philharmonic Club, assisted by Jennie Sargent, soprano, gave a fine concert 15. A Grass Widow delighted us 17. The co. is a good one and the piece takes well. Hi Henry's Minstrels 22; J. T. Wheeler has been with us this week arranging for the appearance here, Jan. 6-7, of Gilbert's Opera co.

## NEW JERSEY.

### TRENTON.

Taylor Opera House (John Taylor, manager): Mrs. Brown Potter appeared 15 before a good-sized and very enthusiastic audience, which called the star before the curtain after every act. The play was Romeo and Juliet. She was supported by Kyrle Bellew as Romeo and Henry Lee as Mercutio. It was Mrs. Potter's first appearance in the role of Juliet, and, due consideration being given to this fact, it must be admitted that she was eminently successful. We, Us & Co. drew a large audience 17. Devil's Auction 23-4; Corinne 26, week; Wilson and Rankin's Minstrels Jan. 2; Rag Baby 7; Roland Reed 9; Spencer's Little Tycoon 11.

Item: Sarah McVicker, of We, Us & Co., secured an attachment against this co. It was paid.

### NEWARK.

Miner's Newark Theatre: Humbug, Fred. Marsden's three-act farce comedy was presented 19 with Roland Reed who, in the character of Jack Leister, kept the audience in a continuous roar. He was afforded excellent support. For the week of 26-31 Mrs. Langtry.

H. R. Jacob's Grand Opera House. A large audience witnessed an excellent performance of the Silver King presented by H. C. Miner 26. Next week, Zozo the Magic Queen.

Waldmann's Opera House: The Mignani-Siegrist Specialty co. commenced a week's engagement at Waldmann's 19. The co. is a strong one. It remains for balance of the week.

## NEW YORK.

### BUFFALO.

Academy of Music (Meech Brothers, managers): Held by the Enemy was last week's attraction. The attendance good and all well pleased. There is not a weak point to be found in the cast. The Dunlap Opera co. opened 19. Mrs. Brown Potter 22-3-4

Court Street Theatre (H. R. Jacobs, manager): The White Slave was fully patronized last week. The S. R. O. signal was hung out every night and at most of the afternoon performances. The Kernells follow.

Grand Opera House (T. E. Snelbaker, manager): Kiralfys' Black Crook co. 12-17 to excellent business. Outside of the local talent in the ballet everything was well carried out. The specialties of the entertainment, notably the Tissots, were excellent. Two Old Cronies 19-24.

At the Grand Central Theatre Eugenie Florence was seen in The Little Duchess. The audiences were on a par with the piece—very, very slim. A Checkered Life week of 19.

The Adelphi's variety co. of last week drew well for holiday times. E. B. Lang's Specialty co. are their successors.

Items: The monopolist of the theatrical business, Mr. Jacobs, has added another to his many houses, having concluded a ten-year lease of the Grand Opera House, of which he has assumed control. Mr. Jacobs intends to present only first-class attractions at this house.—As the Kiralfy co. closed their Black Crook season on Saturday, and the co. separate to join other of his enterprises they celebrated their last reunion by a supper and hop at the United States Hotel on Friday night.

### ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): George S. Knight appeared in Rudolph 12-14, to appreciative audiences, Co. excellent. The elegant costumes worn by Mrs. Knight were favorably commented on. Beulah made her first appearance in this city 15-17, and attracted fair houses. Much could be said in favor of the lady; her general work shows hard study. In the dual role of Echo La Monde and Bianca Gonzales, she sinks her identity so completely as to deceive the most critical. The co. supporting the fair Mexican is, with the exception of J. B. Brown, very weak. This week, Dunlap Opera co.

Academy of Music (Jacobs and Proctor, managers): Charles A. Gardner did a good business the past week with his new Karl the Peddler. This week Edwin Arden in Eagle's Nest; Next, Australian Novelty co.; Next, The Wages of Sin.

Casino: The National Four comb. appeared to medium business the past week. Present week, Harper Brothers.

New Opera House: Closed last week. This week George Mitchell's Shadowed Crime co.

### HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Gilmore's Band drew an immense house 15. Sweatnam, Rice and Fagan's Minstrels 16: fair show to good house.

### CANANDAIGUA.

Kingsbury's Grand (S Kingsbury, manager): Paul and Macy's C. O. D. came 12 to fair business. The play and co. pleased immensely. Stanley Macy was very droll as C. Oliver Dates, a manager out of luck; but the make-up and acting of Gus Bruno was paralyzing and kept the audience in a continual roar. Bennie Grinnell also met with a warm reception. Montague Opera co. 26; Vernona Jarbeau in Starlight 31.

McKechnie's: John S. Murphy in Shaun Rhue supported by Virginia Marlowe and a fair co. appeared 14 to good house.

### SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): George S. Knight's portraiture of Rudolph was much admired by large audiences 15-7. Sweatnam, Rice and Fagan's Minstrels 20; Mrs. James Brown Potter 21; Beulah in Echo 22-4; Dunlap Opera co. 26-8; Jeffreys Lewis 29 31.

Grand Opera House (Jacobs and Proctor, managers): Edwin Arden drew well with Eagle's Nest week ending 17. Austin's Australian Novelty co. 11-17; Wages of Sin 19-24.

Items: It is now officially announced that Charles H. Plummer, treasurer of the Grand, is to be made manager.

### OWEGO.

Wilson's Opera House (S. F. Fairchild, manager): Gilmore's Band 16 (afternoon) to standing-room. Gorton's New Orleans Minstrels 22.

### POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Evans and Hoey played Parlor Match 13 to full house. Audience enthusiastic. Minnie French received a perfect ovation. Mrs. Potter appeared as Juliet 17, supported by Kyrle Bellew. Henry Lee and a good co. to a very large and very high-toned audience. Muggs' Landing 23; Captain Jack Crawford's Wild West 25, Christmas.

### PENN YAN.

Opera House (George R. Cornwell, manager): Haworth's Hibernica 13 to good business; fair entertainment. J. S. Murphy in Kerry Gow 15; good house; highly pleased audience. Comstock, Egleston and Green's Minstrels 17; small house; good co.

### OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): A large and delighted audience saw Sweatnam, Rice and Fagan's Minstrels bright entertainment 13. The Ivy Leaf filled the house 14 and gave fine satisfaction. Haworth's Hibernica 21; Hicks-Sawyer Minstrels 22; Ullie Akerstrom 26-7; Vernona Jarbeau 29; Dunlap's Black Hussar 31.

### ELMIRA.

Opera House (W. E. Bardwell, manager): P. S. Gilmore and celebrated band, assisted by Letitia Fritch, the charming and beautiful prima donna, 17, to large business, giving good satisfaction. Wilson and Rankin's Minstrels 26. Two performances.

Madison Avenue Theatre (Wagner and Reis, managers): One of the Bravest came 16, giving an excellent performance to fair business. Vernona Jarbeau 21, in the amusing operatic comedy, Starlight. Fifth Avenue Opera co. 26-31.

### NEWBURG.

Opera House (Colonel Dickey, manager): Chip o' the Old Block co. 13, to good business. Muggs' Landing 26.

### AUBURN.

Academy of Music (E. J. Matson, manager): Daly's A Night Off co. did a fair business 13; co. good. Howorth's Hibernica to large house 17.

Genesee Opera House (E. R. Richardson, proprietor): Sweatnam, Rice and Fagan's Minstrels to largest house of the season 14.

### NIAGARA FALLS.

Park Theatre (A. H. Gluck, manager): Ivy Leaf to a large and well-pleased audience 15. A Night Off 27.

### COHOES.

Floy Crowell opened a week's engagement at the Opera House in Jess; or, A Woman's Sin to a full house. She played 12-17 to standing-room only.

### BINGHAMTON.

Opera House (J. P. E. Clark, manager): Sweatnam, Rice and Fagan's Minstrels had a crowded house and gave great satisfaction 17.

### BATAVIA.

Opera House (Ferren and Hartz, managers): J. F. Murphy's Kerry Gow co. 13. Receipts $150. Play highly commended.

### SENECA FALLS.

Haworth's Hibernica played to very light house at Daniels' Opera House 16. Checker Board co. holds the boards 26.

### LOCKPORT.

Hodge Opera House (John Hodge, manager): The Montague-Turner Opera co. came 8 and stayed until the 24. During their stay they gave three operatic and one sacred concerts. Hicks-Sawyer Colored Minstrel co. played to a large house 17.

### BROCKPORT.

Opera House (G. R. Ward, manager): The Fred. R. Wren Dramatic co. gave a very poor performance 5-14; fair business.

### UTICA.

Opera House (H. E. Day, manager): Daniel Boone 12; fair audience. The Ivy Leaf drew a large audience 13 The co. is excellent and gave the best of satisfaction. Scenery and mechanical effects very pleasing. Chip o' the Old Block (ushers' benefit) 16, pleased a good audience. Remained Saturday afternoon and night.

### WATERTOWN.

Armory Opera House (M. W. Sheafe, manager): Georgie Hamlin is filling week of 19 to fair business.

Grand: Abbey's Uncle Tom's Cabin to jammed house 19. People disappointed and the house was closed the second night, although the town was billed and the streets paraded.

### LYONS.

Parshall Memorial Hall (D. S. Chamberlin, manager). Hicks-Sawyer Minstrels 12; light house. As good performance any minstrel co. ever seen here.

### AMSTERDAM.

Opera House (A. Y. Neff, manager): Daniel Boone to crowded house 13; well received. During the early part of the play it looked as if the entire drama would turn out to be a face, but, as one by one the stronger characters appeared the audience began to show some interest. Captain Jack Crawford as Daniel Boone, and Wilson Keene as Simon Kenton, Boone's friend, half horse, half aligator, are peculiarly adapted to their parts. Crawford especially carrying the role of the Kentucky pioneer and scout of the "dark and bloody ground" to perfection. George Barr as Simon Girty, the renegade, acted well enough to arouse the hatred of the gallery gods before the close. The play is a good one of its kind.

### MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Chip o' the Old Block failed to appeared 17 and Irish Luck was tried on a dissatisfied audience. Muggs' Landing 20; For Congress 24.

### ITHACA.

Opera House (H. G. Wilgus, manager): Gilmore's Band to full house 16.

## NORTH CAROLINA.

### DURHAM.

Stokes' Hall (J. T. Malloy, manager): Helen Blythe in Only a Woman's Heart 10 to a small house. Miss Blythe is a charming actress and is well supported by the entire co.

### CHARLOTTE.

Charlotte Opera House (Sanders and Wadsworth, managers): Patti Rosa 14 in Bob to crowded house. Charlotte Thompson 16 to fair business.

Academy of Music (Nat Grey, manager): Kate Bensberg Opera co. 15-17 to fair houses.

### WILMINGTON.

Opera House (James K. Wilson, manager): Rose Osborne played Forget-Me-Not 15, L'Article 47 16, and Fortune's Fool 17. With the exception of A. G. Muller her support was very poor. Her orchestra is a good one and was much enjoyed. Patti Rosa did up Bob in her usual excellent style. This charming little actress has made herself the most popular of all the soubrettes that come to this city.

## OHIO.

### YOUNGSTOWN.

Opera House (W. N. McKeown, manager) Oliver Byron with his Inside Track co. to a howling Saturday night house 17. Gilmore's Band of skilled musicians gave a musical feast to a full house 12. The numbers were quite popular and the selected solos both vocal and instrumental were well received. Messrs. Law, Raffayolo and Lefeble each on his own special instrument, the flute, euphonium and saxaphone respectively, discoursed most eloquent strains. Letitia Fritch, lacking sympathy, atoned for everything in the matchless execution and perfect accuracy of her remarkably high and flute like voice. Jim the Penman, by all odds the best show of the season, felt the drain of the previous evening and failed to get more than a fair house. George Edgar, Lewis Baker and John Archer, gave us a performance that the audience will not soon forget. Ben Maginley in Inshavogue 13. He is and has been for years a very good actor of the thorough school. Not a little of the present success of this play is due to the very efficient support of Adolph Lestina. He looks, acts and sings the Irish lover as well as it has been done here for many a day. Elmer Grandin, the Jagon of The Stranglers of last year, more than did justice to the character of Ulick Burke, the noble villain of the play.

Item: Including Wendling's lecture we have had five open houses this week and not a poor audience among them.

### ZANESVILLE.

Schultz Co.'s Opera House (John Hoge, manager): A good comedy acted by John Sleeper Clarke is, perhaps, as great a treat as can be presented to a cultivated mind. Such was enjoyed when that popular comedian appeared in his well known impersonation of Major De Boots. The second piece of a double bill, was Sweethearts, in which Creston Clarke and Olga Brandon played the main parts. Both did excellently well. The greatest modern melodrama, Jim the Penman, was seen here for the first time 17. The audience was quite large. The play rivited attention and well merited approval, and the audience endorsed all the highest enconiums that have been passed upon it. May Brookyn won deserved admiration for her fine rendition of the part of the forger's wife, Nina.

### DAYTON.

The Grand (Reist and Dickson, managers): Lizzie Evans 13, in Our Angel, to only a medium-sized audience. More can be said of the merits of the co. than the magnetism of the star. The co. is undoubtedly one of the best balanced that has been here for some time. Pat Rooney 14, in Pat's Wardrobe, to big business. Aside from Pat's "turn" in the last act, and the singing of the quartette, there is little left worthy of mention. The comedy (?) is of the "Home Rule" order—very yellow. The most fashionable audience of the season and one that filled the entire theatre greeted Fanny Davenport and her splendid support 17 in Fedora. As much has been said, relative to the Fedora of Fanny Davenport, that it would be useless for a provincial [illegible] to linger longer, suffice it to state, that the performance was perfection itself. The Loris of Melbourne MacDowell was a manl, impersonation and with [illegible] Davenport he was called before the curtain.

Items: The Wilbur Opera co. occupy the Cleveland [illegible] ing Christmas week.—Your correspondent [illegible] Elks' entertainment at Chillicothe, O., The [illegible] Brothers

[CONTINUED ON EIGHTH PAGE]

# NEW YORK MIRROR

*The Organ of the Theatrical Managers and Dramatic Profession of America.*

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HARRISON GREY FISKE, . . EDITOR

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NEW YORK, - - DECEMBER 24, 1887.


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Willard, Mrs. M.
Wolf, E. O.
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**** The New York Mirror has the Largest Dramatic Circulation in America.*

*Professionals who are not at the present time fulfilling engagements will advantage themselves and confer a favor upon us by sending at once to the Editor of* THE MIRROR *names, permanent addresses and line of business. This request applies to the ladies and gentlemen in every branch of stage-work, and to business managers, advance agents, etc. The information is required for use in the Professional Directory, which will be a feature of the Mirror Annual for 1888, to be published next month. It will furnish a means of direct and free communication between actor and manager, and therefore will prove of great benefit to both. In sending, write on a single sheet of paper in the following order:*

1. *Name.*
2. *Permanent address.*
3. *Line of business*

## A Notable Achievement.

If it were in the nature of an experienced journal to blush, THE MIRROR'S readers would discover a pinkish cast in its pages this week, of course having its origin in the expressions of delight and commendation which our Christmas Number has elicited from the profession and the leading newspapers in New York and elsewhere.

THE MIRROR is used to compliments, because it has received a good many in its time; but never has such a chorus of emphatic and unqualified approval been excited as that with which our present holiday edition is being saluted.

So far as our space and our modesty [illegible] permit we have reprinted elsewhere some of the [illegible] days the press notices and congratulatory letters that have reached us [illegible] the past few days. We have reason [illegible] that they express the sentiments [illegible] readers generally.

The edition that was placed in the hands of the news companies, large as it was, proved inadequate to the demands of the public. The city supply was entirely exhausted on the day of publication, and the news companies in Boston, Chicago, Cincinnati, San Francisco and many other important points have telegraphed heavy extra orders which, in several cases, we have been unable to fill. We provided for all requirements, as we supposed, by printing an immense edition; but even thus our anticipations are exceeded. Were it not that several weeks must elapse before we could get out a second supply—a fortnight being needed for the cover alone—we would be justified in publishing another edition almost as large as the first.

In speaking of the Christmas MIRROR, our greatest daily says it is "the handsomest and most interesting thing in dramatic periodical literature thus far seen in this country." A Brooklyn contemporary pronounces it to be a superb publication of its kind, "or perhaps it would be better to say that nothing like it has ever been published." "Such a feast of riches," says another newspaper in the city of churches, "is seldom placed before ordinary mortals, but like ambrosia is reserved for the gods. There is not a dull page from the cover—which is a marvel of lithographic art—to the end of the number." An influential Rochester journal says it is an elegant publication, and adds that "THE MIRROR is undoubtedly at the head of the dramatic papers of the country, and its enterprise is in keeping with its position." The Albany *Times* observes that we "have offered the public the handsomest, and in all respects the most worthy dramatic publication of the kind that has yet made its appearance in this country or anywhere else. It is a model of refinement and good taste. . . . It would not be surprising if the edition was soon out of print."

But we will not further tax our readers' forbearance with quotations of a similar nature. They, doubtless, take the same pride in the publication that we do, and will peruse the glowing tributes presented in another part of this issue, with interest.

THE MIRROR is grateful for the many and spontaneous words of approbation it has received in this connection, and it finds satisfaction in the eloquent evidences of the fulfilment of its preliminary promise to produce a Christmas Number this year, which should in every respect surpass even the most admired of its predecessors.

## A Work of Reform.

The developments that have already come to light in THE MIRROR'S investigation into the condition of theatre dressing-rooms point clearly to its necessity. Indeed, it shows that in many directions the state of affairs is far worse than we had suspected. Considerations of decency and health demand the improvement of the accommodation to which actors and actresses are assigned in very many playhouses through the country. It is high time to settle the question whether travelling professionals are to be herded like animals in stalls and styes, or treated like respected and self-respecting human beings.

We learn that there are dressing-rooms which no man or woman can occupy without contact with uncleanliness; that they are frequently damp, cold, ill-ventilated and polluted with offenses that carry the germs of fever and other forms of disease; that provisions for the sanitary well-being, not to speak of the comfort of the visitors, are few and far between, and finally that the feeling is rapidly growing in the rank and file of the profession that managers of theatres must be induced, if not by an honest and spontaneous determination to do what is right, then by the great and irresistible weight of a righteously exercised public opinion, to afford to travelling actors the accommodations to which, in common decency, they are entitled.

Last week in a Pennsylvania town the members of a well-known company found the dressing-rooms of the theatre to be in a shocking condition. They refused in a body to inhabit them, and in consequence the date was cancelled and no performance given. This is an extreme measure, of a species that THE MIRROR does not approve. It is not by coercive tactics that good results will be forthcoming. Strikes and boycotts are weapons that have the boomerang tendency. In accepting engagements to travel actors must also accept the prevalent conditions of travel, bad as some of them are. There is no good reason, in the case just cited, why the manager of the combination should be made to suffer the loss of one night's receipts and a probable suit for breach of contract instituted by the local manager.

The urgently needed reform should be peacefully effected. THE MIRROR has reason to know that its agitation has produced excellent results in a very brief space of time. A general tendency to clean and sweeten and sanitize the dressing-rooms is reported.

By our exposures we do not wish to alienate the manager and actor still further—we feel that the causeless gulf is wide enough already. We do not wish the prosecution of our object to give birth to purposeless rejoinder or crimination and recrimination. What we do desire is harmonious action on the part of those most deeply concerned. Actors provide us with cold, unbiassed facts; we present them; the manager either because he is animated by an impulse that is laudable in itself or because he is averse to having his neglect or parsimony publicly paraded, profits by them. There's the whole matter in a nutshell.

A year from now we hope that actors will no longer find subject for complaint on the score of filthy and unhealthy dressing-rooms, and that managers will not be able to retaliate with the charge that actors deface and defile them. This is a consummation devoutly to be wished.

## Personal.

ABBOTT.—Emma Abbott has invested $60,000 in Denver real estate.

MORRIS.—Clara Morris swallows up the holidays by idling for three weeks.

POUNDS.—Courtice Pounds retires from the Casino Company and returns to England May 1.

YEAMANS.—Mrs. Annie Yeamans denies the report that she has determined to leave Harrigan's company.

JANAUSCHEK.—Mme. Janauschek is arranging for a tour through the English provinces, opening next May.

AVELING.—Henry Aveling plays Holly in She, and not Herbert Ayling, as announced in last week's MIRROR.

DOCKSTADER.—Lew Dockstader is reported to have an elegant testimonial in preparation for some of his journalistic friends.

WARREN.—Charles Warren, the young singing comedian, has just joined forces with John E. Ince in presenting Fun in a Boarding School.

WALSH.—Katherine Walsh, leading support of Charles Erin Verner, is meeting with kindly greetings throughout Michigan, of which State she is a native.

ELSIE.—It is stated that a dramatization of Little Lord Fauntleroy is to be made for Little Elsie, of the Pink Pearl company, with a view to a starring tour.

CHIP.—The up-the-river Hudson Stingy Club entertained Messrs. Scott and Mills last Saturday night, after the curtain dropped on Chip o' the Old Block.

DANIELS.—Carrie Daniels appeared at a concert in the Boston Music Hall last Sunday evening, and, according to the critics, her singing made a success.

POSSART.—Herr Possart, the German actor, is expected to arrive in this country to-morrow (Friday). He will make his first appearance at the Thalia next Tuesday evening.

WHEATCROFT.—Nelson Wheatcroft has read a new comedy written for the Lyceum Theatre company to Manager Frohman and Isaac Rich, of Boston. They were pleased with it.

MARLOWE.—After a holiday "resting" spell, Julia Marlowe, the recent Star Theatre debutante, goes on a six-weeks' tour. Next season she will make the attempt to fully fledge as a star.

LANGTRY.—Mrs. Langtry's season will close in June next, after which she will take a holiday and go to Europe. On account of the Presidential election, she opens her next season rather late.

BRADSHAW.—Charles H. Bradshaw won the favor of Boston newspapers and audiences last week by his portrayal of the eccentric and somewhat exaggerated role of Patruccio Gormani in The Great Pink Pearl.

KEAN.—Emily Kean has retired from the Hanlons' Le Voyage en Suisse company. Miss Kean, who is well-known for her clever work as a singing soubrette, has succeeded Marguerite Fish in Chip o' the Old Block.

VERNER.—Charles Erin Verner is having a prosperous Western tour in Shamus O'Brien. Mr. Verner is one of the handsomest actors on the stage, and is rapidly advancing to the front as an exponent of romantic Irish roles.

CHESTER.—Leslie Chester, whose beauty made quite a sensation when she came over with the Rosina Vokes Comedy company two seasons ago, contemplates a tour of this country with a comedy organization of her own.

BRISTOW.—Nettie Bristow, who has been with the Swedish Long Quartette company, has returned to New York. She is highly commended by the musical critics. It is her intention to go into musical comedy or comic opera.

STANHOPE.—Adeline Stanhope is to retire from the cast of A Dark Secret. She sent in her resignation last Saturday. She assigns as her reason for retiring that "the tank business is too trying, when it is not always the same tank, and the water sometimes not of the cleanest." Miss Stanhope will remain in New York, not wishing to travel, and play special engagements until her own season begins with Gaynor's Oath.

HART.—We give on our title-page this week a portrait of Tony Hart. At present he is debarred from acting by ill-health, but he hopes to resume his profession before long. Mr. Hart is beloved by all who know him for his amiability and flow of spirits.

DORMAN.—Mr. Dorman, the English basso, arrived on the *Umbria* on Monday, and made his first appearance at Dockstader's on Tuesday night. He will be tendered a dinner by a prominent club man at Delmonico's next Sunday night.

LACKAYE.—Wilton Lackaye, the original Leo in She at Niblo's, appears as Gouroc in Anarchy at the Standard Theatre on Saturday. Mr. Lackaye says that his engagement with Anarchy compelled him to decline a proposition from Mrs. Langtry to replace Mr. Hilliard in her company.

FISH.—Marguerite Fish has resigned from the Chip o' the Old Block company, not caring to undergo the strain of playing in the cheap theatres. Miss Fish will open a starring season at the Windsor Theatre, Chicago, in January, appearing in Winslow and Windsor's new farce-comedy, Town Lots.

## John Howson.

The sudden death of John Howson in Troy last Friday night was a shock to his many friends in and out of the profession. A few, including the writer of this article, knew that the actor's death-sentence was given three years ago when his physicians in this city pronounced him to be suffering from aortic aneurism—a diseased condition of the large artery ascending from the heart. Mr. Howson did not realize his condition. He did not realize that at any moment a sudden fall or nervous excitement might result in instant death. The doctors said he would probably not live more than two or three years. They advised rest and freedom from the exciting influences of his profession. But Mr. Howson's circumstances were not such as to enable him to follow this counsel. He was compelled to remain in harness to the end. On Friday night the medical prediction was verified in a tragic and melancholy manner. In his room at the hotel he fell to the floor a short time before the hour to go to the theatre and died almost immediately. The remains were taken to New Rochelle, where his family reside.

Mr. Howson was born in Hobart Town, Tasmania, November 17, 1844, and was the second son of Frank Howson and brother of Emma Howson. He first appeared on the stage at the Royal Victoria Theatre, Sydney, N. S. W., where he sang in the chorus of La Sonnambula. After various fortunes incidental to colonial life, he formed, in conjunction with other members of his family, a concert company to visit the "Diggings," Ballarat, Victoria, etc. Of this organization he was the principal violinist and general utility man. In 1865, at Brisbane, Queensland, he decided on adopting the stage as a profession, and in March, 1866, left Australia with his family for San Francisco, where he resided for three years, appearing in a round of comedy and character business. Mr. Howson made his first appearance on the New York stage in November, 1869, at Wood's Museum, as Upton Spout in The Pretty Housebreaker, and as the Widow Twankay in H. J. Byron's burlesque of Aladdin. He was for a time a member of Booth's Theatre company. During the season of 1871-2 he was first comedian of a travelling company playing such parts as Doctor Ollapod, Bob Acres, Mark Meddle, Zekiel Homespun, etc. In 1872 he was engaged for second comedian and character parts. From 1873 to 1877 he was engaged in various theatrical enterprises which were more or less successful. His first appearance on the English stage was at Brighton, Sept. 3, 1877, and later in London at the Folly Theatre as Commodore Patatras in La Creole. In the British Capital he scored an enduring success as Gaspard, the miser, in Les Cloches de Comeville. The town went wild over the performance. Retiring to the United States Mr. Howson became identified with the Coneley-Barton company. He played in Lawn Tennis, and at the Fifth Avenue made a hit as De Merrimac in Olivette—a part he acted for some time. He also played the Marquis de Pontsable in Madame Favart, and the General in Manola. Mr. Howson was afterward with McCaull's company at the old Bijou Opera House, where he made distinct successes as John Wellington Wells in The Sorcerer, Bunthorne in Patience, and one of Solomon's comic operas. From there he went to Wallack's. This was a fatal move professionally. It had long been his ambition to become a member of a leading stock organization, but at Wallack's he was practically buried. The field of comic opera in which he had been supreme was taken possession of by other men who won the favor of the public and when Mr. Howson left Wallack's he found other potentates dividing his realm. At Wallack's he acted Tony Lumpkin, Triplet, Bob in Old Heads and Young Hearts, etc. Since then he was unfortunate. An attempt to star resulted disastrously. He was with the American Opera company for one season. Last season he acted Triplet at the Lyceum with Helen Dauvray. He was playing the part of the miser in Pawn Ticket 210 with Lotta at the time of his death. Mr. Howson was a finished character actor, slightly hard, lacking in unction, but unrivalled in those comic opera roles admitting of elaborate artistic treatment. He had been a member of the Lambs, the Bohemian Club of San Francisco, and was also connected with the Elks. He had many friends outside the profession, especially in art and musical circles. He was deft with the brush, and a violinist.

The funeral services were held yesterday at the Little Church Around the Corner. A delegation from the New York Lodge of Elks, B. P. O. E., was the first to arrive. It consisted of J. J. Spies, John Wild, Thomas F. Nayland, William Birch, Daniel Collyer, Gus Heckler, William West, George L. Stout, Louis Robie, Henry Palmer, Robert S. Martin, Thomas Landon and William Brown. Of these Messrs. Birch, Nayland, Stout, Palmer, Martin and Brown were deputed to act as pall-bearers. The mourners ranged themselves behind the pall-bearers. Mrs. John Howson, the widow, was supported on either side by the dead comedian's brothers, Frank and Charles, while the orphaned boy was by her side, and a number of other relatives and friends followed. The coffin, which was a chestnut casket, draped in black, bore the inscription:

JOHN HOWSON.
Born Nov 17, 1843.
Died Dec. 16, 1887.

On it lay a handsome wreath of Lilies-of-the-valley, the gift of Mrs. John T. Huntley, of Mamaroneck. Other offerings were wreaths and pillows sent by Mrs. George C. Boniface, Jr., and Mr. and Mrs. John W. Roth. A lyre of Jacqueminot roses came from Mr. and Mrs. Hubert Wilke. After the regular Episcopal Church service by Dr. Houghton, assisted by Irving Gustavus Tuckerman, had been solemnized, the quartette of the Church of the Messiah, which consisted of Emma Henry Thomas, Clara Stutsman, G. T. Sturgis and W. W. Thomas—sang Burnaby's "Sleep Thy Last Sleep" and Newman's "Lead Kindly Light." None but the immediate family followed the remains from the church. Among those present at the obsequies were William Burrows, the leading man of Lotta's company, Phil. Goatcher, John Gilbert, William Rich, Ben Baker, Louisa Eldridge, Madame Ponisi, E. M. Holland, Clay M. Greene, Harrison Grey Fiske, Dr. T. S. Robertson, J. H. Stoddard, Harry Watkins, Louis Aldrich, John E. Nash, Harry Paulton, Emma Carson, Mr. and Mrs. Frank Grey, Fred. Dubois, Mabel De Beblan, Mark Smith and wife, Harry Edwards and wife, John Dunn, George Holland, Amelia Somerville, Harry Perry, Henry Holland, William Davidge, William Davidge, Jr., Thomas Chapman, Edward Chapman, J. H. Ryley, D. H. Harkins, Leon Vincent, Harry Courtaine, Lithgow James and Prof. John Allen. The latter gentleman led the orchestra when the Howson family appeared in 1866 at the Metropolitan Theatre in San Francisco.

The remains were taken to an undertaker's, whence they will be removed to-day to the crematory at Fresh Pond, L. I. It was the actor's desire to be incinerated. He was a member of the American Cremation Society.

## Mrs. Potter and Mr. Miner.

For over a week past statements have been frequent in the daily newspapers to the effect that many differences of opinion had arisen and were arising between Manager Henry C. Miner and Mrs. James Brown Potter, and that James Barton Key was shortly to control the tour of the lady. One of the latest was that Mr. Miner was to have a business separation from Mrs. Potter at the end of fifteen weeks, and that the society actress had denied herself to the manager in Baltimore the other week, refusing to communicate with him except through Mr. Key.

These reports seemingly have not ruffled Mr. Miner's temper in the least. In conversation with a MIRROR reporter recently he said:

"There is not a word of truth in these stories, but there are so many reports running loose that it seems a waste of time to look them up for the purpose of denying them. I hold a contract with Mrs. Potter for two years, which is quite a little more than fifteen weeks, I think, and I look upon next season as *the* season, as far as financial results are concerned. As for Mrs. Potter having denied herself to me in Baltimore all I have to say is that she has never insulted me; and that is what she would surely do if she 'refused to see me.'"

## Mr. Williams' Frankness.

"My business this season has not been quite as good as usual," said good-natured Gus Williams on being met by a MIRROR reporter as he was passing through this city on his way to Philadelphia on Monday last, "but there was abundant reason for it. At Louisville we did an awful business; everything that went there did the same, and in Cleveland it was simply frightful. It was the same way with Nat Goodwin, who was there the same week. Neither of us did anything, and Cleveland is off the map now with me. Nat says that if his manager books him there again he'll make him play the date himself. The Mississippi Valley is something awful on account of the drought, which has burned up all the crops. The farmers have very little money, and what they have they are not spending on the circus. In Central Ohio towns that can hardly stand one attraction a week are being given one every night. In Wisconsin business is better.

"Last week I produced Faust, the Hatter, my new play, by E. S. Caton, of Washington, and it made a great hit, though I didn't sing one song in it. I only produced it because I had to present a new play in California, according to the terms of my contract for a season there next Summer—Keppler's Fortune, though, is the play. It has 'caught on' tremendously, and will last me for five years yet. I will produce it at the Grand Opera House, for the first time in New York, during New Year's week.

## Mr. Greenwall's Protest.

Manager Henry Greenwall, of the Texas circuit, who recently leased the Grand Opera House, New Orleans, writes us regarding the interview in a late issue of THE MIRROR anent this same house. Mr. Greenwall had been a bidder for the lease of the house since last Spring, and finally secured it.

"I can prove," says Mr. Greenwall, "that Manager David Bidwell was also a bidder. It is on record that he wanted a renewal of his lease of the Grand Opera House, New Orleans. I can also prove by his treasurer at that house that it has not had a losing season in the last five years. I am well satisfied with my venture. I am not ruffled over Mr. Bidwell's parting kick. Let your New Orleans correspondent interview any of the following gentlemen, and he will get a hatful of facts somewhat at variance with Mr. Bidwell's statements: Judge G. H. Braughn, President of the Grand Opera House Association; Mr. E. H. Fairchild, secretary; Mr. Toby, cashier of the Canal Bank; Mr. Finley, wholesale druggist, and Mr. C. M. Soria—all on various committees of the Association. I do not wish to poison the profession. All the big stars prefer to play at the Grand Opera House—Booth, Barrett, Jefferson, Emma Abbott, and so on down a long list. Mr. Bidwell could not secure a renewal of the house at any price."

## The Usher.

*Mend him who can! The ladies call him, sweet.* *In Ushering*
—LOVE'S LABOR'S LOST.

There is a statement going the rounds that Minnie Seligman, the lady who made her debut in Elaine the other night at the Madison Square, is connected with the Seligmans who are a power in the world of finance. This is an error. Miss Seligman is not related to the banking people. She is married, and for some time has been a favorite member of New York's best Hebrew society. Her success in amateur performances induced her to adopt the stage professionally.

* * *

Julia Marlowe has a very warm and powerful supporter in Robert Ingersoll. He thinks she is destined to become America's greatest actress. "If she will only keep away from the elocutionists," said he the other night, "she will surely rise. There's the dew of nature on her acting. She combines aptitude, intelligence and abandon. But to retain the freshness that is her greatest charm she will have to avoid the elocutionists and pay no attention to the critics. Her talent needs no guide save that afforded by experience and her own mentality."

* * *

Col. Ingersoll has a specimen of a new gas-burning apparatus at his residence that is destined, I think, to revolutionize interior illumination and put out the incandescent light. It's a globular arrangement that sheds the light down, while a current of air ingeniously supplied from above assures well-nigh perfect combustion. The single burner that I saw lighted a large room with the power of at least one hundred jets. I was astonished to learn that it consumed but fifteen feet of gas an hour, or no more than two of the ordinary burners. The invention is called the Sun Light, and it's well named. For lighting theatres and theatre-lobbies I judge it will be found more powerful and economical than the electric light. It has only just been put on the market. Colonel Ingersoll is so well satisfied with the utility of the arrangement that he has taken a business interest in it.

* * *

The other night a young lady that I met for the first time called my attention to the fact that Kyrle Bellew gets behind a table or covers his understandings with a deftly draped cloak whenever he can during the performance of a "shape" part. After admitting the truth of this observation I gave up to the conundrum accompanying it. She explained the whole business on the ground that Mr. Bellew is bow-legged. Isn't it strange how women notice things that men overlook! I don't remember ever to have paid particular attention to Mr. Bellew's legs—indeed, I never got beyond his hirsute hyperionism and his classic profile. My fair iconoclast having knocked Mr. Bellew's props from under him, his sentimental soulfulness and wanton wistfulness fall helplessly to the ground. It's too bad, to be sure.

* * *

I had intended saying something about the brutal treatment of Tony Hart's case by the *Herald*, but my vigorous fellow contributor, the Giddy Gusher, has said about all there is to be said on the subject. I only wish to add to her observations that the time has come when public opinion should assert itself in regard to these cases of what the Gusher aptly terms human vivisection. Newspapers like the *Herald*, which ought to be as magnanimous as they are mighty, should be taught that there are some subjects outside the pale of legitimate journalism, some tactics that are reprehensible, and some rights that actors and every other class of people inalienably possess.

* * *

For the past year Dr. Robertson, Mr. Hart's physician, has kept all positive knowledge of his condition out of the daily press. The *Herald* used his opinion without his consent.

The Doctor said to me last night, "It is quite possible that Mr. Hart may have a long enough remission to enable him to resume his profession. Such remissions are not uncommon in the disease known as paresis. Sometimes they last years, although there is no case on record of a permanent cure."

I personally know that Dr. Robertson has denied himself to reporters or used his influence to keep the matter out of print again and again.

### Craig's Revived Burlesque.

"A. S. Phillips will open his season in the old burlesque of Faust at the Broad Street Theatre, Philadelphia, on Jan. 23," said W. W. Randall, who is booking the time, "and he will then go to Miner's Brooklyn Theatre for a week; Washington, Baltimore, etc, opening here at the Star Theatre for a five weeks' season on March 26. After that he goes to the Hollis Street Theatre, Boston, for four weeks; to the Grand Opera House, Chicago, for four weeks, and in June Al. Hayman takes him for a twelve weeks' tour of the Pacific Coast.

"You can see by this that the organization has gone in to make a success. If I were at liberty to tell you of the many novel features to be introduced you would be as confident as I am of the ultimate sussess of the enterprise. The company includes Mr. Phillips, Fay Templeton, Dolly Kline, James Maas, Harry Allen, and most probably George S. Fortescue and Louise Paullin. There will be a chorus of forty. The well known stage director, W. H. Daly, will have charge of affairs back of the curtain. Ed. A. Stevens is the business manager and Ted Marks advance agent. John G. Sterrett, a Philadelphia broker, is the backer."

### The Dressing-Rooms Discussion.

The dressing-room question has excited widespread interest in the profession. Actors are aroused to a sense of what is due them in this respect, and a number of managers who probably knew nothing much about the condition of their dressing-rooms before have since had them put into decent condition. In a Pennsylvania town the other night a company refused to occupy the rooms assigned to their use by the local manager, and the date was cancelled in consequence.

Several more letters have reached us in connection with this subject. The writer of the following is connected with the Around the the World company.

FORT WAYNE, Ind., Dec. 20, 1887.

*Editor New York Mirror:*

SIR:—The dressing-room question is for the profession one of the most absorbing of the hour. And here I would ask some of the managers who have endeavored to justify themselves by counter charges. Admitting there are, as there always will be, idiots who deface dressing-room walls by writing upon them, does that justify the absence of all decent accommodation for the respectable portion who are not thus possessed with the *cacoethes scribendi?* Take, for instance, the admirably conducted theatre of Messrs. Schultz, in Zanesville. There is no defacing of walls there. Why? Because it is rightly conducted.

Then, sir, consider how easily all this disfigurement could be stopped. Supposing all the walls of a theatre are perfectly clean, and the painter who pays a last visit casts his eye around, he could easily trace the culprit, and bring his evil-doing to the notice of the manager of the combination, who would, of course, have it stopped, or directed into another channel, such as getting up something original for next year's valentines, etc. There is plenty of room at the top even for such idiots. Respectfully yours, JOSEPH SLATER.

The defacement of walls is a matter simple to regulate. A man has no more right to mark or defile a dressing-room than his bedroom at the hotel. He is injuring the property of another and if detected can easily be made to pay for the damage inflicted. The idiotic practice would stop, however, if managers provided dressing-rooms that the occupants could conceive to be capable of disfigurement. If managers troubled in this way will place a notice in every room prohibiting the marking of walls and at the same time put the walls in a condition that impels preservation, the nuisance will no longer exist.

Everything has its humorous side, even mural chirography and versification. A lady, who is starring out West, writes a sprightly letter to THE MIRROR, in which she says: "Pray do not white-wash the dressing room walls! I like them as they are. The wretches who would annihilate their inscriptions are the soulless creatures who would patch up or pull down a glorious ruin. In bold, courageous characters appeared this statement the other night: 'For a few shekels I would give my eternal soul!' Must a man with a stupid face and a paint-brush calmly obliterate that cry? Then there are poets, too, who would blush unseen, perchance, save for the generous and handy page:

On dressing-room walls,
Most generally falls
The names of the guys that are fresh;
And no one can tell
By what magic spell
They *ever* got in the profesh!

Here is another letter that shows professionals to be appreciative of comfortable rooms:

ANDERSON, Ind., Dec., 13, '87.

*Editor New York Mirror:*

DEAR SIR:—Regarding the "Dressing-Room" subject, I noticed last night a corroboration of the theory advanced in the last number of your paper, that the more comfortable the rooms the more careful the profession are to keep them so. The theatre here is a beautiful one—the rooms very neat and clean, and one thing generally found wanting is supplied: two gas-jets to each mirror, a convenience all will appreciate. The consequence is each room is just as it was furnished by the management—not a mark on the walls. Yours truly. FRANK E. JAMISON, Dan'l Sully company.

W. A. Sands, of the Alone in London company, returns to the subject of the dressing rooms at Peoria, Ill. In a letter, written from Hannibal, Mo., on Dec. 14, he says: "I had just finished a letter to you on the subject of dressing-rooms, when the last number of THE MIRROR was shown to me. Now, I wrote the letter about the Peoria Opera House dressing-rooms in one of the cellar rooms of that house on the same night that we played there and the members of the company signed it on the spot. Our first intention was to have the local press call attention to the matter, and for that purpose W. T. Grover, our stage manager and myself, visited the *Transcript* office, and laid our complaint before the editor of that paper. He expressed surprise at our description of the rooms but declined to make mention of it. We pursued this course because we knew that any appeal to the manager would be futile. That failing we appealed to you, knowing you to be the friend of the profession. It is surprising that Mr. Dunlap should make the statement he did in the face of our letter, signed by so many reputable people, unless the hole had been rejuvenated before his visit. The complaint that dressing rooms are abused is a weak one, as an experience of twenty years has shown me that when proper consideration has been shown the actor in the matter of dressing facilities he has appreciated them. As an example of cleanliness and comfort let me refer to Shelby's Academy of Music, in addition to Mrs. Leland's house. And right here, let me thank this lady for my brother professionals for her pointed letter in our defense. The letter from Denver opens the way very clearly for managers to defend themselves against the dressing-rooms desecrators, and let the traveling manager lend his assistance by inserting a clause in his contracts with actors to the effect that anyone of his company found writing on dressing room walls or otherwise ill treating the rooms will be fined in a goodly sum. I am glad to see our work bearing fruit, and hope we may be aided by the members of other companies."

The reports concerning the condition of the rooms at Peoria are very conflicting. A number of managers have written to THE MIRROR denying that they are in any respect what they should not be. Mr. Sands now reiterates the original charge. Thus the matter stands.

Our correspondent at Lynn, Mass., writes in regard to Percy Winter's statement of last week that Mr. Winter must be a trifle fastidious, or that he made an incomplete examination of the rooms at Music Hall, Lynn. "There are six uncarpeted dressing-rooms," says the correspondent, "that do not rival in point of elegance a lady's boudoir. It is true, but they are well supplied with everything that tends to the comfort and convenience of the profession, viz: gas, steam, heat, faucets, marble bowls, mirrors, tables, chairs, etc. There is also an orchestra room, a property room and two ample closets. All of these are kept in a state of cleanliness, and the only objections that I have heard is that they are too small."

The Brooklyn *Times* of Sunday last contained the appended comment on the effort we are making to inaugurate a reform:

THE NEW YORK MIRROR is keeping up its commendable crusade against unhealthy dressing-rooms. The members of the profession who are on the road owe a debt of gratitude to that excellent paper for its efforts in their behalf.

### Mr. Mackaye's Rechristened Anarchy.

"We are working very hard on Paul Kauvar, or Anarchy, which we present at the Standard on Saturday night," said Steele Mackaye to a MIRROR reporter. "In fact, we are doing everything that can be done under the circumstances—the lateness of the season being a drawback—to give New York a grand production. We have, I think, an exceptionally strong cast. Annie Robe will portray the poetic and ideal side of the gentlewoman with exquisite truth and, I believe, telling force. Joseph Haworth, whose ability as an artist peculiarly fits him to present a type like Paul Kauvar, is himself an enthusiast. Wilton Lackaye, as far as rehearsals indicate, will make a distinct impression as the intriguing and dominating Gouroc. Mr. Varrey's impersonation of the proud and passionate old Duke ought to be one of the most effective bits of work of this well-known artist. Louise Rial and Lillie Eldredge, both leading ladies of distinction, I feel confident will interpret their respective roles with fidelity and force. B. F. Horning, as the gallant general, will undoubtedly be conspicuous for the excellence of his performance, and Mr. Fossett, the gentleman upon whom falls the task of realizing to eye and ear the brutal monster, Carrac, promises, by the manner in which he rehearses, to make the hit of his life.

"The 'super' work is under the direction of Julian Mitchell, who is undoubtedly the most effective master of a stage mob that we have in this country, and I doubt if he is surpassed or equalled in any other. He has selected the most intelligent crowd of young men and women that I have ever seen, and he has so completely won their confidence that they respond with enthusiasm to his intelligent direction. I believe that Mr. Mitchell will prove, by the result of his labors with these young people that he can do quite as good, if not better, work than that done by the celebrated Meininger Company of Germany.

"Although the play was a genuine success when first produced in Buffalo, it is impossible to judge of its chances of success here. The Messrs. Meech and Sanger have done a bold stroke of business in securing the Standard, and have shown conclusively their faith in the value of my play by hazarding the money necessary to produce it in a theatre heretofore associated only with comic opera and burlesque. I sincerely hope, for their sakes, as well as my own, that it will receive a welcome from the press and public of this city that will justify their faith."

### In the Courts.

THE HENRIETTA'S NARROW ESCAPE.

There was trouble brewing between Peter Blow and Edward J. Henley, who own Deacon Brodie, and J. M. Hill, lessee of the Union Square Theatre, last week, over the possession of the theatre for this week, but after it worked its way down into the Supreme Court it became hushed for the present. The two proprietors of Deacon Brodie obtained an injunction from Judge Donahue restraining Hill and Robson and Crane from giving The Henrietta after Saturday night, on the ground that by contract Deacon Brodie had a prior right to the stage for this week. Mr. Blow alleged in due form before a notary-public that on Sept. 7 he made a written contract with Mr. Hill that he was to have a lease of the Union Square house for the week beginning Dec. 19, by paying $2 000 in advance of the first performance. Mr. Blow further swears that on Dec 14 he planked down the $2,000 at the office of the theatre. Mr. Hill had then refused it. Mr. Blow says Deacon Brodie has been very successful and that the damage to him by not having the Union Square would be very great. The receipts would have been large he is sure. The other side of the controversy is that Mr. Hill signed the contract in blank and had given instructions to his business manager as to how it should be filled in. One of the conditions was that the $2 000 should be paid not later than some time in October. As the clause was left out of the contract by the business manager Mr. Blow was telegraphed to and asked to re-avow that condition and send on the $2 000. As Mr. Blow did neither, Mr. Hill rescinded the contract. When the time for arguing the injunction came up, the lawyers had temporarily arranged matters by Mr. Hill giving a bond for $3 000 to Mr. Blow to secure him from any damages he might have suffered because Deacon Brodie was not produced. The suit will be tried before a jury unless a settlement is accomplished between Mr. Hill and Mr. Blow, which is quite likely.

### Roland Reed Planning Ahead.

"We have been out some twenty weeks," said Roland Reed the other day, when a representative of THE MIRROR met him uptown, "and for that length of time, notwithstanding the Inter-State Commerce law, we are slightly ahead of last season, which was the best I had ever had since I began starring. My reputation is such now—and I say it without the slightest intention of egotism—that I can depend upon a certain average figure in the line of profits every season. I am not one of the many in our profession who make $100,000 in a minute, but I move along in a nice, quiet way, with good financial results at the termination of my season.

"My best week has been at the Boston Museum, where I played to more money than ever before in that city with the old stand by, Cheek. My repertoire this season has consisted of that play, Humbug and D. D. Lloyd's comedy, The Woman-Hater. The latter I shall present here in the Spring, as well as Quack, M. D. I have a contract to appear at one New York house, and am now negotiating for a long run at a prominent Broadway theatre. In regard to The Woman-Hater, I want to say that I have had great faith in it—faith, indeed, that amounts almost to assurance. The play is not a knockabout farce, but a strictly legitimate comedy. The laughs are all consistent, and are brought out by the funny situations.

"I have had a flattering offer to go to Australia for a four months' tour in the Spring and Summer of 1889 which I shall most probably accept. When I go I shall do something which no other American comedian has ever done, and that is, take an entire American company with me."

### The Fund Benefit in Albany.

An event kindred in scope and importance to the visit of the Madison Square company to Washington last Spring to play for the Actors' Fund, will take place on the evening of Jan. 19 in Albany. Mrs. R. M. Leland, who, from its inception has been one of the Fund's most ardent and valuable friends, has engineered a benefit performance at her theatre, the Leland Opera House, for that date, which will attract widespread attention, and, what is more to the point, assure a handsome addition to the treasury. The event is anticipated with a great deal of pleasure and interest by the Albanians, not only owing to their readiness to respond to any benevolent enterprise undertaken by their popular manager, but because the affair is headed by the best citizens of Albany and a number of the highest political dignitaries.

The tender of the benefit was made in the following form last week:

ALBANY, N. Y., Dec. 15, 1887.

*To A. M Palmer, President of the Actors' Fund of America, New York:*

DEAR SIR:—Appreciating the noble work of the charitable organization over which you have the honor to preside, and wishing to demonstrate our esteem for the dramatic profession, to which the community is deeply indebted for its amusement and recreation, we, the undersigned, residents of Albany, hereby tender, through you, a benefit to the Actors' Fund, to take place at the Leland Opera House in the city of Albany, during the month of January next. To this entertainment and its worthy object we pledge our hearty and unqualified support.

| | |
|---|---|
| David B. Hill, | John Boyd Thacher, |
| R. A. Maxwell, | Erastus Corning, |
| W. F. Hurcomb, | James H. Manning, |
| T. C. Callicot, | John H. Farrell, |
| M. N. Nolan, | J. Howard King, |
| J. H. Van Antwerp, | S. W. Rosendale, |
| Robert C. Pruyn, | George S. Weaver, |
| John T. Norton, | Robert Lenox Banks, |
| John G. Myers, | Charles J. Buchanan, |
| James McCredie, | E. O. Roessle. |

These names, it will be observed, include the Governor of the State, the Mayor of Albany, several bank presidents, and other notable residents of the capital. All the editors are there, too: Mr. Manning, of the *Argus*, Mr. Hurcomb of the *Express* Mr. Farrell of the *Daily Press*, Mr Callicott of the *Evening Times*, Mr. Arkell of the *Evening Journal*, and Mr. White of the *Union*. To their invitation Mr. Palmer replied as follows:

NEW YORK, December 16, 1887.

*The Hon. David B Hill John Boyd Thacher, R. A. Maxwell and others:*

I am in receipt of your memorial, expressing esteem for the dramatic profession, and tendering a benefit to the Actors' Fund of America, to take place at the Leland Opera House in the city of Albany during the month of January next, and pledging your hearty and unqualified support in furtherance of the object. In behalf of the Fund I beg to thank you for your expressions of interest in the welfare of the institution and for your generous and kindly offer as above set forth I hereby accept the same, and designate Thursday evening, January 10, 1888, as the date for the benefit. I am most sincerely yours,

A. M. PALMER, President.

Mrs. Leland's efforts to make the benefit a great pecuniary success have also been rewarded in other directions. Henry Monnett, the general passenger agent of New York Central some time ago wrote her a letter in which he said: "We appreciate the interest you have taken in promoting the success of the Actors' Fund and beg to state that the New York Central and Hudson River Railroad Company will furnish free transportation from New York to Albany and return of the theatrical profession taking active part in the proposed entertainment in your opera house for the Actors' Fund." E O Roessle, proprietor of the Delevan House has also extended the hospitality of his hotel free of charge to those participating in the performance. These kind offers will materially decrease the expenses, and as the newspapers have also volunteered to donate the advertisements Mrs. Leland will be able to hand over to the Fund the gross receipts practically intact. In this respect the benefit will be a novelty.

In arranging the entertainment it is intended that every feature of the programme shall be strong. Mr. Palmer has given the services of those of his company not actively employed at the time, and so many people of note have offered their help to Mrs Leland that she is embarrassed with attractions from which to select. Socially, artistically and financially the occasion promises to be distinctly notable.

## Gossip of the Town.

Lester Victor has retired from Le Voyageen Suisse company and is at liberty.

Mr. Kane's romantic drama, De Chavigne; or, Wounded Honor, will be given a first production before the close of the season.

The revision of W. J. Le Moyne and Mrs. Walcot's parts in The Wife at the Lyceum Theatre, gives those artists scene calls nightly.

Lithgow James, a fine baritone, is at liberty. Mr. James has been connected with some of the best opera and concert companies in this country and Europe.

William Faversham, of the Lyceum Theatre company, made his first appearance on Monday night in She at Niblo's Garden, playing the part of Leo. He has added much to the part by singing with Loie Fuller the duet originally written for Ustane and Leo.

William Gillette's success in The Great Pink Pearl in Boston has given him two more weeks' time in February, when he will revive The Private Secretary.

John A. Stevens owns the American rights for the comedy of The Pickpocket, which ran 200 nights in London, and is endeavoring to negotiate for its production.

The near approach of the holidays does not seem to make any difference in the patronage of Pete, which is running to crowded houses nightly at Harrigan's Park Theatre.

Henry E. Dixey is in his last week at the Baldwin Theatre, San Francisco. The receipts for the five weeks will be over $35,000. New Year's week will be played in Denver.

Ferris Hartman, stage-manager and comedian, will be at liberty after Jan. 6. Although not tied to any especial line, Mr. Hartman has a preference for comic opera or musical comedy.

A leading tenor is wanted for Willard Spenser's Little Tycoon Opera company. Applicants will apply in person at No. 314 North Broad street, Philadelphia, between the hours of 12 and 1.

Little Katie Putnam, of Harrison's company, recently celebrated her eleventh birthday, and was presented by Edward Harrigan and other members of the organization with a fine oil painting.

Mr. and Mrs. Charles H. Hoyt, Mr. and Mrs. Charles W. Thomas, and Mr. and Mrs. Charley Reed, the comedian, will spend the Christmas holidays at Mr. Hoyt's home in Charlestown, N. H.

A holiday pantomime will be added to the bill at Dockstader's next Monday afternoon. It is stated that the two leading comedians of a very prominent minstrel show are soon to join the forces of this house.

George W. June has christened himself "advance-manager," with the accent on the hyphen, if possible. At present Mr. June is bringing his business intellect to bear on the advance interests of Kellar the Magician.

Lew Dockstader is negotiating with three European minstrel attractions, one of which is the highest-priced artist in his line in any country. He is paid $300 a week in Europe, and will probably ask $500 a week for this country.

The tour of the Lyceum Theatre travelling company, which will play the successes of that theatre for next season, has been completed. It will open in New Haven, Conn., in October, and close in Montreal May 1st, 1889. The company will be engaged for two seasons.

Frank A. Robbins, a well-known, popular, and successful circus man, will open a Winter season with his combined shows at the American Institute, this city, on Saturday, Dec. 24. There will be two rings and a stage with zoological garden and museum. Two performances daily—2 and 8 P. M. Prices will range from twenty-five cents to $1—all reserved. A large part of the programme is gotten up especially to please ladies and children.

Randall and Frohman have taken the commodious premises recently occupied by Hayden, Dickson and Roberts, 1,162 Broadway, for a period of three years, dating from Jan. 1. They will rent no desk room, but will have the entire space devoted to business. Private offices, however, will be connected with their own, and these will be occupied by Abel M. Barney, Harry Miner, Rich and Harris, of Boston; Al. Hayman, of San Francisco, and H. A. Rockwood, of the Held by the Enemy and She companies.

Among the professionals and others who have already contributed to the Christmas party to the children of the stage to be given by Mrs. E. L Fernandez at Clarendon Hall next Sunday night, are Kate Forsythe, Elbridge T. Gerry, Al. Hayman, Daniel Frohman, Henry Irving, Ellen Terry, Abe Hummel, Nat Goodwin, Lawrence Barrett, Edwin Booth, Charles T. Parsloe, Dan'l Sully, Mrs. Frank Leslie, the manager of the Lexington (Ky.) Opera House, and George H. Appleton, manager for Nat Goodwin.

Jacobs and Proctor are still moving upon and taking possession of the theatres of the country. H. R Jacobs' latest acquisition is the New Grand Opera House recently opened at Buffalo. The time is all thrown open, contracts with the late management being declared off. Prices will range from fifteen cents to $1. F. F. Proctor has secured the Twenty-third Street Theatre, this city, and will at once begin the work of remodeling the house. He says he will convert it into one of the largest and handsomest theatres in America. P. T. Turner is associated with Mr. Proctor in this enterprise.

During Joseph Arthur's absence in England Harry Lacy booked and contracted the entire route of 1887 89 for The Still Alarm. The piece will be played for three weeks at the Boston Globe. New York, Brooklyn and Philadelphia follow. Fifteen week are covered with less than one thousand miles of travel. The Strobridge fire destroyed all the printing of the company, but Mr. Lacy was in Cleveland at the time and Morgan had the tracings on the stones before the fire was fairly out. Everything was quickly reproduced and ready to put on the walls.

L. L. Proctor and P. T. Turner have succeeded in obtaining a long lease of the property known as the Tabernacle in Twenty-third street west of Sixth avenue, together with the connecting lots in the rear and facing on Twenty-fourth street of 75 feet, running 200 feet to Twenty-fourth street, and 100 feet on that thoroughfare. The lessees will make extensive alterations in the Tabernacle building, adding largely to its capacity. When completed the new theatre, they say, will be one of the largest and handsomest in America. It will be opened at intermediate prices.

In both an art and a religious sense has Munkacsy's painting, "Christ on Calvary," been preferred by 250 clergymen and art critics—expressed by written opinions—to his work, "Christ Before Pilate." One paramount reason is because of the dramatic character of the work now on exhibition at the Twenty-third Street Tabernacle. It is all life and movement, hence its greater attractiveness. It has been visited by 50 000 persons here and millions in Europe—a financial success exceeding that of "Christ Before Pilate." Descriptive lectures are given every hour, afternoon and evening. The Tabernacle will be closed on Christmas at 6 P. M.

### Letter to the Editor.

THE VENERABLE CROOK.

*Editor New York Mirror:*

DEAR SIR.—In your issue of Dec. 10 in Cleveland news you note the Black Crook as belonging to Imre Kiralfy. Will you please correct this. The Black Crook is under the management of Kiralfy Brothers and not Imre Kiralfy. Yours very truly,

EDWARD GARDNER.

# PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

pleased with it. Professional cos. could have taken pointers, as it embraced features that were novel new and highly amusing.—T. N. Wilson, of this city, will shortly produce his new military drama, The Veteran's Son, at Massillion, O.—Gorman's Spectacular Minstrels 2.—Manager Larry H. Reist informs me that the Grand will be given a thorough overhauling next Summer.

ALLIANCE.

Opera House (C. A. Goddard, manager): Gilmore's Band first appearance in our city 10 and was greeted with a crowded house; best of satisfaction.

People's Theatre (G. W. Sourbeck, manager): Fall of Atlanta by home talent 13-17 under auspices of Sons of Veterans. Fair playing.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): Hoodman Blind with Frederick de Belleville and Viola Allen, drew but fair houses the first three nights of the week. Salsbury's Troubadours drew a good house to hear The Humming Bird 15. The skit is one of the best this popular co. has undertaken, but Nate Salsbury is sadly missed.

People's: A Great Wrong the last week to good business. Present week, Wilbur Opera co.

AKRON.

Academy of Music (W. G. Robinson, manager): Oliver Doud Byron presented Inside Track 12 to fair house; general satisfaction. A. M. Palmer's Jim the Penman 14 to large house. The unanimous expression was finest piece ever produced in this city. Mlle. Rhea 15 in Fairy Fingers to a small house.

CIRCLEVILLE.

Coliseum (Charles H. Kellstadt, manager): Al. G. Field and Co.'s Minstrels gave a first-rate show to a good house 15. Field, Cochran, Bulger and Jenkins were great. The band was immense. Mlle. Rhea in Frou-Frou Jan. 3.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Two Old Cronies, 10, to medium business. In its reconstructed form much improvement is noticeable. Frank M. Mills furnishes fun in abundance in his inimitable style and excellent dialect. The other parts are in capable hands. Around the World, etc., 12, to topheavy house. Had the people been as good as the scenery a good show would have been afforded.

Black's Opera House (Sam'l Waldman, manager): Pat Rooney and a fair co. Pat's Wardrobe 13 to fair house. Pat sang and danced as of yore and was heartily applauded. James Vincent as Lionel Eustach does a clever bit of acting worthy of much commendation. Lizzie Evans 14, in Our Angel, to a poor house. Miss Evans has improved very much since her last appearance here.

CANTON.

Opera House (Louis Schaefer, manager): During the past week Manager Schaefer offered a list of attractions to the theatre-goers of our city, that in point of excellence has never been surpassed in the history of the house. Gus Williams 10 presented Kepler's Fortunes to a large audience. Gilmore's Band delighted a packed house 11. John S. Clark and excellent co. in A Widow Hunt appeared for the first time in our city to a fair sized audience. Jim the Penman was presented to a large audience by an excellent co., under the management of A. M. Palmer 15.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Rhea and her excellent co. 16 in Pygmalion and Galatea to a large audience; splendid performance.

BELLAIRE.

Elysian Theatre (E. W. Scott, manager): We, Us and co. played to a large house 10. Play and co. gave good satisfaction. Florence Bindley 21, Lizzie Evans 24.

HAMILTON.

Music Hall (Hartsfeldt and Morner, managers): Ford Opera co. to a light house 11. Agnes Herndon co. to good houses 12-13. Pat. Muldoon co. to a fair house 16.

LIMA.

Faurot Opera House (George E. Rogers, manager): Nellie Free, supported by Frank Drum, played a three nights' engagement 12-14 to fair business in On the Sahara, Dad's Girl and Little Miss Johnstone. W. J. Fleming's Around the World in Eighty Days did a good business 15. The scenic effects were good and the co. adequate to the requirements of the play. Gorman Brothers' Minstrels gave a good performance to a big audience. Rhea 20, Night Hawks 21, Agnes Herndon 24.

FREMONT.

Heim's New Opera House (Dryfoos and McCuen, managers): May Blossom co. played 13-14 to crowded and appreciative houses. Hundreds of people were turned from the Opera House doors, not being able to gain an entrance. Excellent co.

DEFIANCE.

Myers' Opera House (Joseph Adelman's May Blossom 16-17 to crowded houses. Co. good and play a little better.

URBANA.

Opera House (P. R. Bennett, Jr., manager): Around the World in Eighty Days to full house. Wilson's All Star Minstrels 14 to small house. Colonel J. Holmes Grover, with the Brady War Views, 15-22 to good houses. The Colonel's lectures and views were magnificent and heartily enjoyed by his patrons.

In Memorium. The remains of James Connell, stage manager of the Michael Strogoff co., who met his tragic death at Cincinnati 10, were brought here and buried 15. The funeral was a large one. The members of the Around the World co. paid their respects to the parents of the dead. His father, Daniel Connell, tells me he is going to bring suit against the Cincinnati Electric co. for his son's death.

Item: Colonel Grover announced to his audience that he sails from Philadelphia April 1 for London, under special orders of H. R. H. the Prince of Wales, to exhibit the Brady War Views.—Muldoon's Picnic 19.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): Rhea, in Fairy Fingers 14 was greeted by a large and fashionable audience. This charming actress is ably supported by Edward Bell. A first-class co.

MARION.

Music Hall (George B. Christian, manager): Daniel Sully 10 to packed house. Maud Banks' Joan of Arc to big house and well pleased audience. Beach and Bowers' Minstrels 22, Nellie Free 23-4 Human Nature 27, Jessie Devoy 29.

Item: Marion has gained 4,000 population since natural gas has become so plenty.

## OREGON.

PORTLAND.

New Park Theatre (J. C. Howe, lessee and manager): The Pyke Opera co. have been playing to very large business ever since they opened the New Park, and will probably play to large business during the balance of the engagement as their audiences are nightly becoming larger, showing that the favorite Jeannie Winston, Louise Manfred and Louis De Lange are in greater demand than before. Monday, Tuesday and Wednesday, 5-7, the beautiful opera of Beggar Students was revived, and although the rain poured in torrents it did not prevent the house from being well filled the entire week 8-11. The Black Mantles was presented and was greatly enjoyed by all who attended. Next week 12, The Bat for the first time in Portland, and this opera is looked forward to with no little anticipation of a treat by our musical loving people. Manager Howe has about completed his vast improvements at the New Park, though he is now building a large addition to the stage, and has had one of the artists who came to place the picture of the "Battle of Gettysburg" in our new Cyclorama, (which, by the way, will open about Jan. 1) paint a few new scenes for him which are very fine.

Items: The advance travelling managers of Barnum's and Sells' big shows were in town last week looking after their respective interests in the way of bringing out their shows next Spring.

## PENNSYLVANIA.

ALLENTOWN.

Music Hall (E. L. Newhart, manager): Victoria Temple in the New Muggs' Landing 12 to light business. Miss Temple is a charming little soubrette and well deserved the applause she received. Co. and performance good. H. C. Miner's Silver King co. gave a very satisfactory performance 14 to medium business. Carl Haswin as the Silver King was very good, the balance of the co. acceptable. Venona Jarbeau 16 to fair-sized house in the musical comedy Starlight. Our amusement goers were promised a good performance and they were not disappointed. Clever people compose the co. and all are worthy of praise.

Academy of Music (B. J. Hagenbusch, manager): The People's Pantomime and Specialty co. filled 12-13 at popular prices to light business. There is really not one redeeming feature throughout the programme.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Moore-Vivian in Our Jonathan to a small audience 14. Play and co. poorly received. Oliver Byron had a fair house 16 when he presented Inside Track. What his audience lacked in numbers they made up in enthusiasm. Kate and Oliver Byron received curtain call end of fourth act. Fred. Warren's Jim couldn't be improved upon.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): The Bennett and Moulton Opera co., under the management of George A. Baker, have just finished a week of opera. Monday, Robert Macaire; Tuesday, Fatinitza; Wednesday matinee, Queen's Lace Handkerchief; evening Fantine; Thursday, Fra Diavolo; Friday, Bohemian Girl; Saturday matinee, Pinafore, and in the evening by special request Fantine. House crowded throughout the entire week and every one satisfied. Miss Fox in leading part at every entertainment won every one by her singing and acting.

PHILIPSBURG.

Opera House (A. B. Herd, manager): Vernona Jarbeau played to a fair house 9. The co. was the best seen on our stage this season. Mlle. Girard's Female Mastodons 15 to a crowded house. Poorest thing of the season. Abbey's Uncle Tom's Cabin 20; crowded house. Frank Jones in Si Perkins 31.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): A Bunch of Keys Dec. 14 to fair business. The co. all good. Shadows of a Great City 15 to a good house. The drama is a strong one and the co. first class. The Devil's Auction 17 to large business.

SHENANDOAH.

Theatre (P. J. Ferguson, manager): Dan'l A. Kelly in Shadow Detective drew a full house and won considerable approbation 12. The balance of co. made a fair impression.

HANOVER.

Opera House (J. Percy Barnitz, manager). A Soap Bubble 13, to a packed house. Audience well pleased. Dan A. Kelly in the Shadow Detective 22, Hettie Bernard Chase in Rags.

Items: Miss Dolly Foster of the Soap Bubble co. fell down a stairway at the Hotel Barker evening of 13 as she was leaving her room on her way to the theatre, and was quite seriously hurt. She managed, however, to go through her part, but with great difficulty.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): The Silver King co., under the management of George L. Harrison, appeared 15 to fair business, with Carl A. Haswin in the leading role. The co. is a fairly strong one. Lillian Kennedy opened a week's engagement 19 with Bob.

Item: David J. Ganey, an actor of much talent, who had appeared in many leading parts in the Bennett Dramatic, the Marie Prescott and other co.'s died at Bethlehem on 15. His funeral was largely attended by members of the profession and by citizens of the town.

TAMAQUA.

Opera House (L. H. Allen, manager): Dan A. Kelly 14 to a small house. All present seemed to enjoy it immensely. Lillian Kennedy 19 has been cancelled on account of the miners' strike.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Si Perkins played to very good business 10, Jarbeau Comedy co. 17. In the Holland Comedy co. Miss D. Jean Rowland, of Norristown, made her first professional appearance as Florence Trenchard, an English heiress, in Our American Cousin 20; J. K. Emmet in Fritz, Our Cousin German. The advance for J. K. Emmet is large, the lower floor is very nearly sold, the chart being opened for Christmas week 26.

NEWCASTLE.

Allen's Opera House (R. M. Allen, manager): One of the Bravest 12 gave good satisfaction to fair business. Co. carries some very fine scenery.

Park Opera House (E. M. Richardson, manager): Benjamin Maginley in Inshavogue 15 drew a small but well-pleased audience.

Items: The first annual benefit of Lodge 69 B. P. O. E. will be held Dec. 29.—As the lodge includes quite a number of members of the profession who make their homes in this city the benefit will no doubt be a succes.

WARREN.

Library Hall (Wagner and Ries, managers): House closed all week.

Item: W. F. Drake has been in town for two days past making arrangements for the appearance of the Marie Greenwood Opera co. in Faust Dec. 21.

FRANKLIN.

Opera House (D. D. Grant, manager): Oliver Byron and his co. presented The Inside Track 15 to only a fair-sized but appreciative audience. Mr. Byron as Harry Denbigh and Mrs. Kate Byron as Jerry Twaddle scored the usual success. The co. is well balanced and the stage effects splendid. Owing to counter attractions the Dunlap Opera co. sang Indiana to a light business 16.

SHAMOKIN.

G. A. R. Opera House (John F. Ostler, manager): Kelly's Shadow Detective co. to good business 13. The Shadows of a Great City, with an excellent cast, and a wealth of handsome scenery, packed the house 16. Si Perkins 22, Gus Williams 28.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Frederick Warde in Virginius 15; large and select audience. The star was called before the curtain every act; support good. Rhinehart Comic Opera co. 19-24. Florence Bindley 26-28, and Grau Opera co. 29-31.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Gilmore's Band 13; large and delighted audience. Dunlap Opera co. drew lightly 17; Indiana, the opera, gave fair satisfaction.

A Beauty: The Christmas MIRROR is a beauty. My congratulation: A merry Christmas to all.

BEAVER FALLS.

Sixth Avenue Theatre (C. W. Rohrkaste, manager): Oliver Byron in Inside Track 13 delighted an unusually large audience. Kate Byron as Jerry Twaddle's received hearty applause. Numerous curtain calls for Mr. and Mrs. Byron. Harry Williams' Own co. gave a fine variety performance 16; good business. Lizzie Evans 28.

ERIE.

Park Opera House (Wagner and Reis, managers): Shadows of a Great City 12; fair business; good co. One of the Bravest 13; small house. Greenwood Opera co. 19, W. J. Scanlan 22, Annie Pixley 24.

BUTLER.

Opera House (John S. Campbell, manager): Claire Scott delighted good audiences in Mary Stuart and Leah the Forsaken 13-14. She was supported by Mr. S. K. Coburn; balance of co. fair. By far the best acting ever seen here.

Items: Mr. Del Hindman, of this place, has joined Clemson and Greensburg of Union Scout fame. During each performance Miss Scott had repeated calls which she responded to.

TYRONE.

Conrad's Opera House (Fiske Conrad, proprietor): Rinehart Sisters played to good houses 15-17; audience nicely entertained. Abbey's Uncle Tom's Cabin 21, Grau's Fifth Avenue Opera co. 26.

PITTSTON.

Music Hall (W. D. Evans, manager): Victoria Temple in Muggs' Landing 13; large audience. Miss Temple as Little Muggs seemed to please. Balance of the co with one or two exceptions very poor. One of the Bravest 13; large house. Si Perkins 26, J. K. Emmet 29.

EASTON.

Opera House (W. M. Shultz, manager): Dec. 13 The Silver King, under the management of George L. Harrison, was produced to a fair house, the performance creditable 15. The Sparks co. in A Bunch of Keys to a good house, It is not yet decided if Mrs. Potter will play Loyal Love or Romeo and Juliet 30.

READING.

Academy of Music (John D. Mishler, manager): Jarbeau in Starlight to fair house 12. Devil's Auction drew a good house 13. Silver King 16-17 to fair business. Joseph K. Emmet in Fritz Our Cousin German 22. Chip o' the Old Block 26.

Grand Opera House (George M. Miller, manager): Scouts of the Yellowstone 12-14 to good houses. We, Us & Co, 16 to fair house. Barry and Fay 17 to full houses 23-24. Miss Hettie Bernard in Rags the Wild Cat 23-26. P. T. Turner's Under the Gaslight co. 26-28.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Mrs. James Brown Potter presented Loyal Love to good house 12. The audience appeared to be agreeably disappointed, having been led by newspaper criticism to believe that her acting was inferior which it certainly was not, while her personal charms justified all that had been written in their praise. Fred. Warde appeared under the auspices of the Knights of Pythias in Galba the Gladiator 13 to packed house. Vernona Jarbeau, supported by an excellent co., including Will Rising, presented her new musical comedy Starlight to a fair but well-pleased audience 14. The co. is a large and very good one. Frank Jones in Si Perkins drew good houses 15. Dan'l Kelly appeared in After Seven Years 16, and The Shadow Detective 17 to light business.

YORK.

Opera House (B. C. Pentz, manager): Devil's Auction 14 to large house. Ignaccio Martinetti and Edith Murilla Salomonsky Brothers and the Lorellas deserve great credit. Balance of show rank. We, Us & Co. 15; fair house. Entire house agreeably surprised. Clara Louise Kellogg 17 to about $400. Two inches of snow Saturday night prevented house from being crowded.

Park Theatre (S. C. Miller, manager): Waite Comedy co. 12-17 to poor business in Van the Virginian, Prisoner from Life, French Spy, Dan's Girl and Black Diamonds. General satisfaction. Co. carries finest band and orchestra ever here with travelling organization.

Items: Miss Kellogg was tendered an informal reception after performance by Mrs. J. M. Danner, an old schoolmate.—Park Theatre rejoices in new act drop curtain.

## RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): The past week Arthur Rehan's comedy co. presented Nancy and Co.' and Love in Harness, two of the finest comedies ever presented to our theatre-goers. The patronage was very good. This week we have A Dark Secret, Rosina Vokes, 26.

Grand Opera House (W. H. Low, proprietor): Hanlon's new Fantasma was presented here the first half of last week before good sized audiences. It was finely mounted and was, as advertised, new. The balance of the week Ada Gray in East Lynne appeared before large audiences. Christmas week Jim the Penman.

Theatre Comique: Peck's Bad Boy drew crowded houses here all last week. This week The American and Japanese Specialty co.

The Musee and Variety are both doing a very fine business and are offering first-class attractions.

WESTERLY.

Opera House (C. B. Bliven, manager): The Zozo co. had a large house 12. George H. Adams, in the principal comedy part, proved himself to be an accomplished comedian. The co. is a good one.

## SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager): The week opened with Louise Balfe in Dagmar and Planter's Wife 12-13; good houses. Marion Fleming in The Brook drew fairly well 14-15. Patti Rosa in Bob, Zip and Love and Duty 16-17; good business. Next, Shadows of a Great City. A charity concert will be given 22 by leading local talent under the management of George M. Trenholm. The Charleston Pleasure Club produced Among the Breakers at Freundschaftsbund Hall 15.

GREENVILLE.

Gilreath Opera House (B. T. Whitmire, manager): Louise Balfe in Dagmar 10. Poor business. Patti Rosa played Zip to a large and thoroughly delighted audience 13. Charlotte Thompson in Drifting Clouds 17. Poor house, owing to the weather.

## TENNESSEE.

MEMPHIS.

Memphis Theatre (Frank Gray, manager): Robert Downing opened 12 for three nights and Wednesday matinee. Owing to Mr. Downing's recent illness the bill was changed to Ingomar for Monday night, but Spartacus was rendered three times to fine houses. Under Joe Mack's able management the co.'s success is assured. Modjeska and co. opened 15 for three nights to a large audience in As You Like It.

Items: Charles Pratt is here preparing for Emma Abbott and co. for the week 19. The sale of seats for the engagement is almost unprecedented. Mr. Pratt is accompanied by his wife.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Jeffreys Lewis co. in Forget-Me-Not and La Belle Russe appeared here 12-13 to small audiences. The co. is one of the strongest that has been here and deserved better patronage. Modjeska followed 14 in As You Like It to crowded house and gave a delightful performance. This was the first visit to our city of the celebrated actress. The co. is in keeping with the star and rendered their several parts in a most creditable manner. Rice's Evangeline co. with its bright music and wealth of puns appeared 15 to immense crowd who were delighted and evinced their pleasure by continued and hearty applause. The co. is a large one and contains several very clever people. The presentation was in every respect first-class. J. F Ward in The Doctor and The Pickpocket 21 22; Helen Blythe 26-27.

Items: The Pickpocket, which will be presented here 22, will make its debut in our city. J. F. Ward had intended to reserve it for his appearance in Cincinnati, but Manager Albert prevailed upon the gentleman to give Chattanooga the honor of its first appearance. Ethilin; or, Under the Shadows of the Banshee, a melodrama in four acts, written by Mrs. T. N. Ritchie, is in rehearsal by a co. under the management of W. C. Macdonald. The play is to be presented to the public at Opera House Jan. 16, and it is then expected to go on a tour of the South. The following is the cast; Ethilin, Mrs. T. N. Ritchie; Charles St. Gloe, William Rennie; John Ludlow and Dr. Barlow, S. E. Behm; Reverend Locken, A. Behm; Pat O'Shea, S. N. Acree; Mother, Mrs. S E. Behm; Maggie, Lena Hawkins.—The Magilla, an operetta by Julius Ochs, and under the management of Mrs. Samuel Schwartz, will be presented at Concordia Hall 23.

NASHVILLE.

Theatre Vendome (J. O. Milsom, manager): Forget Me Not, La Belle Russe, and at the matinee Clothilde 15-17. I have not in fact seen a stronger or a more even company this season. Miss Lewis, like old wine, improves with age. As a delineator of the darker passions she has not a superior on the American boards. Business good. Harry Mainhall, the leading man, is a manly young actor whose future is full of promise. Chas. H. Mestayer and Logan Paul were excellent, and Eleanor Barry impressed everybody favorably. She left behind her a host of admirers. Georgia Haine is deserving of special mention also.

The Masonic (E. V. Anglim, manager): The Misco Magic Talisman held the boards all the week to light houses. The company is not particularly strong. Helen Vaughn 19-24.

Items: Helen Danvray was originally booked at the Vendome for 19-24. The house remained closed though, as manager Milsom has not been able to fill the time with such an attraction as he desired.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): Jefferys Lewis in Forget Me Not to good business 14. Rice's Beautiful Evangeline to crowded house 16; standing room was at a premium. Helen Blythe 22. John Floard 24.

## TEXAS.

SHERMAN.

Opera House (E. L. Jones and Co., managers): Owing to the inclemency of the weather, Effie Ellsler did not play 7. It was a disappointment to her numerous friends. Having moderated some, Cora Van Tassel's band drew a good house 8, when the Hidden Hand was rendered. Miss Cora is a clever little woman, and pleased her audience. The largest houses have greeted Prof. Bristol's novel entertainment with his wonderful horses. It is astonishing how much and how well they can do it.

TEXARKANA.

Ghio's Opera House (J. E. Reilley, lessee and manager): Adelaide Randall Opera co. in Madame Boniface to rather poor business. Effie Ellsler in Woman Against Woman to fair business. We have had continuous rains here; it seems to rain on theatre nights, and in consequence troupes lately have been playing to only moderate houses. Baird's Minstrels to large business 8. Sol Smith Russell in Bewitched to very good business 9. Cora Van Tassel's Hidden Hand co. to good business. Performance very tame 12. Louis James and Marie Wainwright 16 Prof. Bristol's Equescurriculum 19

WACO.

Garland Opera House (J. P. Garland, manager): Everybody was at the theatre 8. The attraction was James O'Neill's Monte Cristo. The co. is superb.

Katie Putnam appeared at the Garland 13 in Erma the Elf, her new play. A very good audience. The role of Erma gives ample opportunity for special talent. Effie Ellsler in Woman Against Woman at the Garland 14 drew a good house. Miss Ellsler received an ovation.

Item: At Temple, Texas, Monday evening 12, while playing Lena the Madcap Katie Putnam was called before the curtain at the end of the third act and was presented with a beautiful gold badge by the chief of the Temple Fire Department (Mr Downs). She was made an honorary member of the fire company. Miss Putnam responded with a neat speech, accepting the badge and the election.

DALLAS.

Opera House (Greenwall and Son, managers): James O'Neill presented Monte Cristo 9-10 and matinee to big business. Effie Ellsler 12-13, with Tuesday matinee, to poor business. The co. is a good one, and should have been better patronized. McIntyre and Heath's Minstrels 14-15; fair business.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): Katie Putnam appeared at the Grand on 8 in Erma the Elf and Lena the Madcap 8 9; played to fair business. Miss Putnam is an old-time favorite in San Antonio, and was cordially received. Her support this year is very good and gave satisfaction. On the 13th the Grand was crowded with a fashionable audience, which, notwithstanding the very bad state of the weather turned out to give James O'Neill a royal welcome. He presented Monte Cristo as it has never been presented before in this city. He is supported by an excellent and well balanced co., and carries some of the best scenery ever seen here. He was called before the curtain after every act. J. W. Shannon as Noirtier also deserves more than passing notice for his excellent portrayal of that character.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Although the Grismer-Davis co. is a thoroughly efficient one, and the dramas Called Back and Wages of Sin were commendably rendered 9-10, the patronage extended was in ill accord with the creditable showing made. That Sol Smith Russell is a prime favorite was made apparent by the large and friendly-disposed audience that welcomed him 12. Bewitched is the spell Russell now invokes; it is not up to the standard heretofore established by him. It affords opportunities to the star alone. The support ably respond to the small requirements. Attendance 13 limited, owing to disagreeable weather. Nanon received its first presentation in this city 14 by the Carleton Opera co. before a large assemblage. This organization is the best that has visited us for years and at its hands the bright and tuneful Nanon receives masterly treatment—every role being artistically sustained. The engagement was for four nights. Merry War and Erminie followed Nanon.

Items: They say that this is Sol Smith Russell's last season on the boards—ding-a-ling.—A. L. Erlanger is in town preparing the way for the several attractions he represents.

HOUSTON.

Pillot's Opera House (Henry Greenwall and Son, managers): Return engagement Held by the Enemy by the Madison Square co. 9; matinee 10. Good business; best matinee house of the season.

Carleton Opera co. 12 13; very poor business considering strength of attraction. Sol Smith Russell in his new play Bewitched drew one of the largest and most enthusiastic houses of the season 14

Items: THE MIRROR is now carried by the Houston Book and Stationery Co., as well as Crescent News Stand.—Mr. Carleton didn't sing in Erminie, being indisposed, and his part was creditably filled by Mr. Murray.

MARSHALL.

Marshall Opera House (Johnson Brothers, managers): Lizzie Evans in Our Angel 7, and in Fogg's Ferry 8, to a small audience; weather bad. Haverly's Minstrels 12, to $300 house; bad weather.

## VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Bartram and Burbidge's Night Off co. played to a fair house 16. Ernest Bartram and C. J. Burbidge were well received, and also Alice Evans and Kate Carlyon.

## VIRGINIA.

STAUNTON.

Opera House (W. L. Olivier, manager): Barry and Fay, the inimitable Irish comedians, gave an excellent entertainment 13 to a good house.

Items: Barry and Fay immediately upon their arrival here instituted a suit for damages against the N. N. and M. V. (Chesapeake and Ohio) R. R. for their negligence in not placing their baggage on the train at Charleston, W. Va. Their audience here was seriously affected by it as news of the mishap had spread around the streets during the afternoon.—Apropos of the discussion in THE MIRROR in regard to theatrical dressing-rooms, it gives me pleasure to state that there are eight comfortable dressing-rooms, supplied with hot and cold water in rear of stage; also closets on each side back of and below stage.

RICHMOND.

Theatre (Mrs. W T. Powell, manageress): Shadows of a Great City open all week of 19.

Academy of Music (J. K. Strasburger, lessee): The Temple Theatre Comic Opera co. held the boards from 14 to 17, inclusive, and attracted full and at times packed houses. No co. ever proved more popular at this house. Joseph J. Dowling in Never Say Die 20; Weston Brothers 26-8; Taken from Life 29-30.

Comique: Business and attractions unchanged.—Joseph W. Laube, E. R. B. P. O. E. No. 45 is now in New York attending the meeting of the Grand Lodge, as representative from his lodge.

## WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): Rhea 12-13, giving Fairy Fingers, Camille and Frou-Frou to moderate business. The support was very fair, including Edward Bell, the best leading man Rhea has had for several seasons. John S. Clarke 14-15, in The Wife Hunt and She Stoops to Conquer; good business. Ben Maginley presented his new play, Inshavogue, 17, giving perfect satisfaction to a packed house. Jim the Penman 20 1; Lizzie Evans 26 7; Murray and Murphy 30; Maggie Mitchell 31.

Grand Opera House (O. C. Genther, manager): Harry Williams Specialty co. 12-13, have good drawing power and gave general satisfaction. William A. Lang's Dramatic co. 15-17, in Nick of the Woods; poor business and very poor co. Florence Bindley 22-4; True Irish Hearts 26-8; My Aunt Bridget 29 31.

## WISCONSIN.

MILWAUKEE.

Grand Opera House (E. G. Rodolf, manager): The Gold Belt, by a co. headed by Charles Wells, opened 11 for three nights, playing to bad business. The Dalys in Upside Down 18-21, National Opera co. Jan. 7.

New Academy (Jacob Litt, manager): The Two Johns gave two performances 11 to good houses. The co. remains the same as last season and the piece is no better. If Mr. Stewart would endeavor to pronounce the "ing" in words ending with that syllable his lines would sound much better. Maggie Mitchell 15, for three nights in Maggie the Midget and Fanchon. Miss Mitchell acts with the same vigor and puts the same life in her work that has characterized her acting for so long and given her the deserved reputation she holds. Her co. is a good one. Harry Lacy's Still Alarm is the Christmas and Frank I Frayne the New Year's attraction at this house.

Palace (O. F. Miller, manager): Mason and Morgan's Uncle Tom's co. 15-18 have been striving to rekindle the interest once manifest for this piece, but have found it a hard job. T. H. Winnett in Passion's Slave 25 7.

Items: W. O. Wheeler, ahead of Dan Sully, and W. J. Chappel, of Daly's Upside Down, were here this week, as was also Mr. Berger, of the National Opera co.—Dion Boucicault, I understand, is writing a new play for Dan Sully.—Speculation is rife as to who will be the manager of the new theatre to be built. Whoever it is to be we hope he will endeavor to give us a good line of attractions.—Maggie Mitchell will drop The Little Sinner from her repertoire, it was a failure. —The People's with May Vernon's Bright Lights and John T. Kelly at the Museum have been taking advantage of the open dates at the other houses and done good business.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Newton Beers' Lost in London played to all the house would hold 14. Stage so small that most of the scenery could not be used. The North British Pan Pipe Singers are a great feature. Co. also has a very good ballet.

MOLINE.

Wagner Opera House (Louis Fritz, manager): Aiden Benedict's Monte Cristo co. 9 to a fair house; performance good.

MADISON.

Turner Hall (McConnell and Presentino, managers): Maggie Mitchell in Pearl of Savoy to a very select and enthusiastic audience, supported by an excellent co. with Charles Abbott as leading man.

## WYOMING.

LARAMIE

Maennerchor Hall (William Marquardt, manager): Frank Mayo in Nordeck to a good house 13.

CHEYENNE.

Cheyenne Opera House: Andrews' Michael Strogoff co. 14. Packed house.

## CANADA.

OTTAWA.

Grand Opera House (John Ferguson, manager): Rudolph Aronson's co. presented Erminie 12-13 to crowded houses. Addie Cora Reed, Jeannette Henri and Fred Solomon shared the honors. It is not often that Ottawa is favored with a visit from an opera co. so well equipped in every particular as Mr. Aronson's.

BROCKVILLE.

Opera House (Dan Derbyshire, manager): Rudolph Aronson's Comic Opera co. 14 to standing room only.

HAMILTON.

Grand Opera House (T. Riche, manager): Tavernier Dramatic co. finished their season of two weeks at this house 17, having played to crowded houses throughout the engagement. The co is a very fair one, and gives performances well worth the small prices demanded. Kimball's Mam'zelle 23-24.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Wilson and Rankin's Minstrels did a big business 13 17 at the Grand. They always do in Toronto, as they are favorites. On the Frontier opened the first half of the week, and only succeeded fairly. Our holiday attraction at this house is Aronson's Erminie co., and, judging from the advance sales so far a large and lucrative business will be done.

Toronto Opera House (Shaw and Jacobs, managers): Kimball's Mam'zelle played to all they could comfortably seat, On the Rio Grande this week.

Items: The National Opera co. is booked for an early appearance. Our Harmony Club are in active rehearsal, and will produce one of Gilbert and Sullivan's pieces shortly.

MONTREAL.

Academy of Music (Henry Thomas, manager): Week of 12. The first two nights of this week were filled by the Cercle Artistique, a local French dramatic club, which presented D'Ennery's Two Orphans, Sweatnam Rice and Fagan's Minstrels were billed for the last three nights, but failed to put in an appearance. This week C. O. D.

Theatre Royal (Sparrow and Jacobs, managers): Kernell's Specialty co. to big business. Harry and John Kernell in their Irish sketch were particularly good, and kept the audience in constant good humor. The musical four, the Luciers, were also an interesting feature of the entertainment, their cornet solos and concerted pieces for the mandolin and guitar being very fine. Queen Vassar and Grais are also worthy of mention. Beacon Lights 26-31.

KINGSTON.

Opera House (W. C. Martin, manager): Erminie played to about $1,000 14-15. Everybody well pleased with first night's performance. Second night several fines were imposed on principals for "guying," and justly so.

ST. CATHARINES.

St. Catharine's Theatre (H. G. Hunt, manager): The Montague-Turner Opera co. presented Bohemian Girl, Maritana and Faust 15-17. The performances were enthusiastically received.

## DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. PALMER'S JIM THE PENMAN (Western co.): Albany 19-24, Providence 26-31, Brooklyn Jan. 2-7, N.Y. City 9-14, Brooklyn 16-21.

A. M. PALMER'S JIM THE PENMAN (Eastern co.): Piqua, O., 22, Troy 23, Bellaire 24.

ALONE IN LONDON CO.: St. Louis 19-31, Cincinnati Jan. 2-7, Springfield, O., 9. Zanesville 10, Wheeling, W. Va., 11-12, Youngstown, O., 13, Erie, Pa., 14.

ANDREWS' MINUET CARNIVAL: Denver 19-26, Kansas City 26-31.

A NIGHT OFF CO.: Montreal 19-24, Watertown 26, Niagara Falls 27, Brantford, Ont., 28, Hamilton 29-31.

ALICE HARRISON: Cleveland 19-24.

ARTHUR REHAN'S CO.: Brooklyn 19-24. Washington 26-31, Brooklyn, E. D., Jan. 2-7, Baltimore 9-14. Jersey City 16-21.

ATKINSON-COOK CO: Waterbury, Ct., 19-24. Springfield, Mass., 26-31, S. Norwalk Jan. 2-7.

ARABIAN NIGHTS CO.: N. Y. City 19-24. Philadelphia 26-Jan. 2.

AROUND THE WORLD IN EIGHTY DAYS: Kalamazoo, Mich., 22, Grand Rapids 23-4, Chicago 26-31.

ANNIE PIXLEY: Williamsport, Pa., 22.

AIDEN BENEDICT: Paducah 24, Owensboro 26, Elizabethtown 27, Harrodsburg 28, Somerset 29. Lexington 30, Georgetown 31.

ADA GRAY: Philadelphia 26 31.

BARRY AND FAY: Hudson, N. Y., 28, Pittsfield, Mass., 29, Troy 30-31 Albany, Jan. 2-3, Cohoes 4, Syracuse 5, Rochester 6-7.

BOOTH-BARRETT CO.: Boston 12-24, N. Y. City 26-Jan. 7, Baltimore 9-14, Richmond, Va., 16, Charleston, S. C., 17, Savannah, Ga., 18, Macon 19, Atlanta 20-1, Nashville, Tenn., 23-5.

BENJ. MAGINLEY: Nashville, Tenn., 26-28, Columbia, S. S., 29, Montgomery, Ala., 30-31, New Orleans Jan. 2-14.

BOOM IN MATRIMONY CO.: Cleveland 19-24.

BUNCH OF KEYS: Brooklyn 26-31, Philadelphia Jan. 2-3.

BEACON LIGHTS: Rockland, N. Y., 22, Burlington, Vt., 23, Montpelier, 24, Montreal 26-31, Buffalo Jan. 2-7.

BEULAH: Syracuse 22-4, Ithaca 26, Cortland 27, Binghampton 28, Norwich 29, Utica 30-1, Troy Jan. 2-4, Albany 5-7.

BOY TRAMP CO.: St. Louis, Mo., 19-26, Murphreysboro, Ill., 27-8, Cairo 29, Union City, Tenn., 30, Trenton 31, Humboldt Jan. 2.

C. ERIN VERNER: Toledo 22-4, Cleveland 26-31, Chicago, Jan. 2-7.

CLARA MORRIS: New York 19-24, Boston Jan. 9-14, Chicago 16 21.

CHARLOTTE THOMPSON: Columbus 24, Atlanta 26-7, Anniston, Ala., 28, Gadsden 29, Birmingham 30 31.

CHANFRAU: Indianadolia 19-24 Chicago 26 31.

C. A. GARDNER: Troy 19 24, Toronto 26-31, Hamilton, Ont., Jan. 2, St. Catharines 3, London 4-6, Detroit 9-16.

CONRAD THE CORSAIR: N. Y. City Oct. 17—indef. run.

CORA VAN TASSEL: Newton, Kas., 24, Winfield 26, Anthony 27, Harper 28, Wellington 29, Caldwill 30, Kingman 31.

CLIO: Austin, Tex., 23-4, Galveston 25-7, Temple 28, Waco 29, Dallas 30-1, Fort Worth Jan. 2, Sherman 3, Paris 4, Texarkana 5, Hot Springs, Ark., 6-7.

CROSSEN'S BANKER'S DAUGHTER CO.: Worcester, Mass., 22-7.

CHIP O' THE OLD BLOCK CO.: Reading, Pa., 26-7, Pottsville 28, Wilmington, Del., 29-31, Brooklyn Jan. 2-3.

CATTLE KING CO.: New York City 19-24, Boston Jan. 2-7.

CLAIRE SCOTT: Wilmington, Del., 22-4.

C. A. LODER: Lansing, Mich., 24, Jackson 26, Ann Arbor 27, Fostoria, O., 31.

DANIEL BOONE CO: Troy, N. Y., 23-4, Poughkeepsie 26, Rondout 27, Kingston 28.

DENMAN THOMPSON: N. Y. City 21, five weeks, Boston Dec. 26-Jan. 7, Philadelphia 9-21.

DEACON BRODIE CO.: N. Y. City 19-24.

DEVIL'S AUCTION: Elizabeth, N. J., 22, Trenton 23-4, Philadelphia 26-31.

DALYS' UPSIDE DOWN: Rockford, Ill., 22, Des Moines, Ia., 23, Council Bluffs 24, Omaha, Neb., 26-7, Atchison Kas., 28, Leavenworth 29, St. Joseph, Mo., 30-1, Kansas City Jan. 2-4.

DAN'L SULLY'S CO.: Minneapolis 19-24, Duluth 26-29, Stillwater 30, Kansas City Jan. 2-7.

DARK SECRET CO.: Providence 19-24, Brooklyn, E. D., 26-31.

DOWLING-HASSON CO.: Washington 26-31, Baltimore Jan. 2-7, Cincinnati 9-14, Louisville 16-21.

DAN. A. KELLY: York, Pa., 23, Columbia 24, Baltimore 26 31, Brooklyn Jan. 2-7, Brooklyn, E. D., 9-14.

DOLORES (Spectacle): San Francisco 19-Jan. 14.

EDWIN ARDEN: Rochester 19-24, Troy 26-31, Montreal Jan. 2-7, Buffalo 9 14, Cleveland, O., 26-21, Columbus 23 8, Louisville 30-Feb. 5.

EVANGELINE: Chicago 19-24, Lafayette, Ind., 26, Terre Haute 27, Nashville 29-31, Memphis Jan. 2-4, Paducah, Ky., 5, Cairo, Ill., 6-7, St. Louis 9-13

ELLSLER'S ALADDIN CO.: Chicago 19-24.

EFFIE ELLSLER: Houston, Tex., 23-4, New Orleans 26-31, Mobile, Ala., Jan. 2-3, Montgomery 4, Selma 5.

EUNICE GOODRICH: Joliet, Ill., 19-24 Ottawa 26-31, Alton Jan. 2-7, Cairo 9-14, Owensboro, Ky., 16-21, Paducah 23-8.

EDWIN MAYO: Omaha, Neb., 26-8, Lincoln 29, Atchinson 30, Leavenworth 31, Topeka Jan. 2-3, Newton 4, Wichita 5-6, Fort Scott 7, Fort Smith 9, Pine Bluff 10, Little Rock 11-13, Hot Springs 14.

EDITH SINCLAIR CO.: Boston 19-24, New London, Ct., 26-8.

ETHEL TUCKER: Springfield, Mass., 19-24, Chelsea 21-31, Boston Jan. 2-7.

EZRA KENDALL: Chicago 19-24, St. Louis 26 31, Chicago Jan. 2-7, St Paul 9-11, Minneapolis 12-14.

EDMUND COLLIER: Vincennes, Ind., 22, Evansville 23 4, Louisville 26-31, Cincinnati Jan. 2-7.

ELSIE MOREL: Hastings, Neb., 19-24, Hiawatha 26-31.

FANNY DAVENPORT: Baltimore 19-24, Washington 26-31.

FLORENCES (Mr. and Mrs.): New York 19-31.

FLOY CROWELL: Pittsfield, Mass., 19-24, Danbury, Ct., 26-31, Newburg, N. Y., Jan. 2-7, Easton Pa., 9-14, Reading 16-21, Allentown 23-28.

FRANK DANIELS: Boston 19 31.

FANTASMA CO. (Hanlon's): Wilmington 22-4, Baltimore 26-31, Wheeling, W. Va., Jan. 2-3, Gainesville, O., 4-4 Springfield 6 7

FRED WARDE: Cleveland 19-24.

FRANK MAYO: Burlington Ia., 22, Princeton, Ill., 23, Peoria 26 7, Springfield 28-9, Decatur 30, Danville 31, Terre Haute, Ind., Jan. 2-3, Crawfordsville 4, Indianapolis 5-7.

FRED BRYTON: Brooklyn 19 24, Plainfield, N. Y., 26.

FRANK FRAYNE: Chicago 19-24, Elgin 26, Rockford 27, Janesville, Wis., 28, Milwaukee 29 Jan. 2.

FLORENCE BINDLEY: Wheeling, W. Va., 22-4, Johnstown, Pa., 26 7, Huntington 28, Sunbury 29, Harrisburg 30-1, Reading Jan. 2-3, Allentown 4, Mahanoy City 5, Pittston 6, Archbold 7, Paterson, N. J., 9-14, Hoboken 16-21.

FRANK JONES, SI PERKINS CO.: Mt. Carmel, Pa., 22, Hazleton 23, Plymouth 24, Pittston 26, Lewisburg 27, Williamsport 28, Lock Haven 29, Clearfield 30, Phillipsburg 31.

FELIX VINCENT: Clark, Dak., 19-24, Rapids, 26-31, Huron Jan. 2-8.

FISHER-HASSON CO.: Little Rock, Ark., 21 2, Texarkana 23, Shreveport, La., 24, New Orleans 26-31.

FOR CONGRESS (Cullington): Baltimore 19 24.

FRANCIS LABADIE: Carbondale, Pa., 26, Honesdale 27, Hawley 28.

FRANCES BISHOP: Pittsburg 19 22, Newburg, N. Y., 26, Hoosic Falls 27, Cohoes 28, Ballston 29, Saratoga 30, Schenectady 31.

GRISMER-DAVIES CO.: New Orleans 19-31, Marshall, Tex., 26, Texarkana 27, Little Rock 28, St. Louis Jan. 2-7.

GEORGIE HAMLIN: Huron, Dak., 26-31, Redfield Jan. 2, Aberdeen 9.

GRAY-STEPHENS CO.: Brooklyn 19-24, Albany 26 31.

GUS WILLIAMS: Philadelphia 19-24, Scranton, Pa., 26, Danville 27, Shamokin 28, Harrisburg 29, Reading 30, Allentown 31, N. Y. City Jan. 2-7, Boston 9-14, Brooklyn 16 21.

GEORGE S. KNIGHT: Pittsburg 19 24, Jersey City 26-31, Harlem Jan. 2-7, New York 9-14.

GOLDEN GIANT CO.: Brooklyn 19-24, Montreal 26-31, Toronto Jan. 2-7, Chicago 9-14.

HELEN BLYTHE: Knoxville, Tenn., 22, Cleveland 23, Dalton 24, Chattanooga 26-7, Huntsville, Ala., 28-9, Decatur 30.

HENRY IRVING: Philadelphia 12-24, Chicago 26 Jan. 21, Boston 23.

HOODMAN BLIND CO.: Chicago 26-31, Indianapolis Jan. 2-7.

HIGHEST BIDDER (E. H. Sothern): Chicago 12-24.

HOLE IN THE GROUND CO.: Cleveland 26-31.

HELD BY THE ENEMY (Southern): Selma, Ala., 22, Montgomery 23-4, Birmingham 26 7, Chattanooga 28-9, Knoxville 30-1, Atlanta, Ga., Jan. 2-3, Americus 4, Columbus 5, Macon 6-7, Jacksonville, Fla., 9 10, Savannah, Ga., 11-12, Charleston, S. C., 13-14.

HELD BY THE ENEMY (Northern): Columbus, O., 19-24.

HER ATONEMENT: Cincinnati 19 24.

HENRY E. DIXEY: Los Angeles, Cal., 19-24, Sacramento 26 7, Salt Lake, U., 30 1, Denver Jan. 2-7, Kansas City 9-14, Omaha 16-17, Minneapolis 18-21, St. Paul 23-9, Milwaukee 30 Feb. 4.

HELENE ADELL: Pawtucket, R. I., 19-24, Lowell, Mass., Jan. 2-7, Lewiston, Me., 9-14.

HARBOR LIGHTS: Cincinnati 26 31.

HENRY BELMER: Baltimore 19-24.

HART'S COMEDY CO.: Logansport, Ind., 19-24, Kokomo 26-31.

HETTIE BERNARD CHASE: Salem, N. J., 22, Bund-

ing, Pa., 23-4, Hagerstown, Md., 26, Hanover, Pa., 27, Annapolis, Md., 28, Lynchburg, Va., 29 30, Danville 31, Norfalk Jan. 2-7, Richmond 4-7.
Irene Worrell-Holton: Goshen, Ind., 19-24.
Ida Van Courtland: Brantford 19 24, St. Catherines 26-31, Lockport, N. Y., Jan. 2-7, Port Huron, Mich., 9-14.
Ivy Leaf Co.: Milwaukee 25, Chicago 26-31, Elkhart, Ind., Jan. 3, Logansport 4, Lafayette 5, Danville 6, Terre Haute 7, St. Louis 9 14.
J. K. Emmet: Milton, Pa., 22, Lock Haven 23, Scranton 26, Pittston 27, Elmira 28, Binghamton 29-30, Middleton 31, Brooklyn Jan. 27.
John F. Ward: Chattanooga, Tenn., 21-2, Knoxville 23, Rome 24, Nashville, Tenn., 26-8, Frankfort, Ky., 31.
John S. Clarke: Philadelphia, Dec. 26, indef. season.
Joseph Murphy: Bay City, Mich., 22, E. Saginaw 23, Port Huron 24, Toronto 26-31.
Jennie Yeamans: Philadelphia 19 24.
John S. Murphy: Binghamton, N. Y., 22, Herkimer 23, Cohoes 24, Saratoga 26.
James-Wainwright Co: Dallas, Tex., 21-2, Ft. Worth 23-4, Waco 26-7, Austin 28-9, San Antonio 30 1, Galveston Jan. 2-4, Houston 5-6, North Adams, Mass., 27, Mechanicsville 28, Schenectady 29, Greenwich 30, Adams, Mass., 31, Brooklyn Jan. 2 7, New Orleans 9-14.
Jennie Kimball's Mam'zelle Co.: St. Catherines, Ont., 22, Hamilton 23-4, Utica, N. Y., 26-31.
James O'Neill: Los Angeles, Cal., 19-24, San Francisco 26-Jan. 14.
Jeffreys Lewis: Cincinnati 19-24, Rochester, 26 8, Syracuse 29-31, Boston Jan. 9-14.
Josie Devoy: Beloit, Wis., 22, Lasalle, Ill., 23, Ottawa 24.
J. B. Polk: Lincoln, Neb., 21-2, St. Joseph, Mo., 23-4, Kansas City 26-31.
John Dillon: Burlington 26, Rock Island, Ill., Jan. 1a., 2, Moline 3.
Jessica Thomas: Americus, Ga., 21-2, Dawson 23-4.
Katie Putnam: Mobile, Ala., 23, Pensacola, Fla., 24, Selma, Ala., 26, Montgomery 27, Birmingham, Ala., 28-9, Atlanta, Ga., 30-1, Charleston, S. C., 2-3.
Kittie Rhoades: Westchester, Pa., 19-24, Norristown 26-31, Norwalk, Ct., Jan. 2-9, Danbury 9-14.
Katie Hart: Brooklyn, E. D., 26-31.
Keep It Dark: New Britain, Ct., 22, Woonsocket, R. I., 23, Franklin 24 Lowell, Mass., 26-7, So. Framingham 28, Milford 29, Marlborough 31, Worcester Jan. 2-3.
Kiralfy's Black Crook: Lowell, Mass., 26-7.
Lizzie Evans: Gallipolis, O., 22, Cartersburg 23, Bellefaire, O., 24, Wheeling, W. Va., 26-7, Beaver Falls, Pa., 28, Rochester 29, Warren, O., 30, Youngstown 30, Cleveland Jan 2-7, Detroit 9-14, Buffalo 16-21.
Louise Balfe: Sanford, Fla., 22, Orland 23, St. Augustine 24, Savannah, Ga., 26 7, Montgomery, Ala., 30.
Little Nugget: Detroit 19-24, Port Huron 26, E Saginaw 27, Bay City 28-9, Flint 30, Ann Arbor 31.
Louise Pomeroy: Northampton, Mass., 19-24 Thompsonville, Ct., 26, New Britain 27, New London 29, Mystic 30-1.
Lagardere: St. Louis Jan. 2-7, Chicago 9-21.
Leonzo Brothers: Washington 19 24.
Lights o' London: Leavenworth, Kas., 22, Omaha 23-4, Council Bluffs, Ia., 26, Atlantic 27, Des Moines 28, Rock Island, Ill., 29, Rockford 30, Elgin 31, Chicago Jan. 2-7.
Le Voyage en Suisse (Hanlons): N. Y. City 10-31, Albany Jan. 2-4, Troy 5-7.
Lilian Olcott: Council Bluffs, Ia., 21-2, Lincoln, Neb., 23 4, Denver 26-31.
Lost in New York: Chicago 19-24, Milwaukee 26-31.
Lillian Kennedy: Bethlehem, Pa., 14 24, Middletown, N. Y., 26-31, Port Jervis Jan 2-7.
Lotta: Washington 26-31, Baltimore Jan. 2-7, Pittsburg 9-14.
Margaret Mather: Ft. Worth, Tex., 26-7.
Mrs. James Brown Potter: Buffalo 22-4, Philadelphia Jan. 16.
Modjeska: Louisville 26-8, Indianapolis 29, Kalamazoo, Mich., 30, Grand Rapids 31, Muskegon 31-Jan. 2.
Mrs. Langtry: N. Y. City 12-24, Newark 26-31, Philadelphia Jan. 16.
Monroe-Rice Co.: Washington 10-24 Cumberland, Md., 26, Parkersburg, W. Va., 27, Belleaire, O., 28, Wheeling, W. Va., 29-31, Pittsburg Jan. 2 7.
Maude Banks: Detroit 19-24.
Mrs. D. P. Bowers: New Orleans 19 24, Galveston, Tex., 26-9, Houston 30-1, San Antonio Jan. 2-4, Austin 5-7, Temple 8, Waco 10-11, Sherman 12, Fort Worth 13 14.
Maggie Mitchell: E. Saginaw, Mich., 26, Toledo, O., 27, Tiffin 28, Zanesville 29, Steubenville 30, Wheeling, W. Va., 31, Pittsburg Jan. 2-7.
Minnie Maddern: Minneapolis 19-24, St. Paul 26-31.
Mestayer's Tobogganing: Baltimore 19 24, Philadelphia 26-Jan. 7.
Michael Strogoff Co.: Denver 19-24.
Mazulm: Philadelphia 26-Jan. 7.
Marie Prescott: Columbus, Ga., 21-2, Selma, Ala., 23-4, Montgomery 26, Pensacola, Fla., 27-8, Mobile, Ala., 29-31, Meridian, Miss., Jan. 2-3 Jackson 4-5, Vicksburg 6-7, Greenville 9-10, Natchez 11-12, Baton Rouge 13-14, New Orleans 16-27.
Michael Strogoff: Colorado Springs, Col., 26-7, Pueblo 28-9, Wichita, Kas., 30-1, Topeka Jan. 2-3, Lawrence 4, Leavenworth 5, Atchison 6, Sedalia, Mo., 7, Hannibal 9, Keokuk, Ia., 10.
Mattie Vickers: Chicago 19 24.
Murray and Murphy: Louisville 22-4, Lexington, Ky., 26, Ironton, O., 27, Springfield 28, Columbus 29, Wheeling, W. Va., 30, McKeesport 31.
My Geraldine Co.: Cincinnati 19-24, Kansas City 26-31.
Marion Fleming: Albany, Ga., 22, Americus 23, Atlanta 26-7.
Myra Goodwin: Louisville 19-24, Evansville, Ind., 26-7.
Martyt: Wilmington, Del., 26.
May Blossom Co.: Crestline, O., 22, Mt. Gilead 23, Marysville 24, Springfield 26.
Maude Granger: New Westminster, B. C., 22.
Mora: Newburg, N. Y., 16-26.
Moulton's Co.: Portland, Me., 26-31, Haverhill, Mass., Jan. 2-7, Lynn 9-14, Salem 16-21, Chelsea 23 8.
Mistakes Comedy Co.: Wheeling, W. Va., 21 4.
Mrs. Riley's Co.: Oskaloosa, Ia., 19-24, Ottumwa 26 31.
Newton Beers (Lost in London): St. Paul, Minn., 22-4, Des Moines, Ia., 26-7, Council Bluffs 28, Omaha, Neb., 29-31, Kansas City Jan. 2-7, Lawrence, Kas., 9, Topeka 10, Leavenworth 11, Atchison 12, St. Joseph 13-14 Hannibal 16, Quincy 17-18, Springfield 19 Decatur 20, Cairo 21, Nashville 23-8.
Neil Burgess: Seattle, Wash. Ter., 22-3, Tacoma 24, Portland, O., 26-31, Astoria Jan 2, Salem 3, Albany 4, Red Bluff 7, Chiro 9, Stockton 11, San Jose 12-13, Sacramento 14-15, Virginia City, Nev., 17-18, Carson 19, Reno 20.
Natural Gas Co.: San Francisco 12-24.
N. S. Wood: Buffalo 19-24.
Negrotto Co.: Kansas City 19-24.
Only a Farmer's Daughter Co.: Eldora, Ia., 22, Iowa Falls 23, Ft. Dodge 24, Boone 26, Atlantic 28, Avoca 29, Council Bluffs 30.
Osbourne-Stockwell Co.: San Francisco Dec 5—indefinite season.
Oliver Byron: Pittsburg 19-24, Philadelphia 26-31, N. Y. City Jan. 2-7.
Oliver W. Wren: Marion, N. Y., 26, Williamson 27, Ontario 28, Webster, 29, Charlotte 30, Brockport 31-Jan. 2.
One of the Bravest: N. Y. City 19-24, Brooklyn 26-31, Brooklyn, E. D., Jan. 2-8.
Pink Pearl Co.: Boston 12-24, Albany 26-8, Detroit 29-31, Chicago Jan. 2-14.
Parlor Match Co: Boston 26 Jan. 7, Brockton 9, New Bedford 10, Fall River 11, Providence 12, N. Y. City 16-26.
Peck's Bad Boy: Brooklyn 26-31, Albany Jan. 2-7.
Parslo's Grass Widow: Portland, Me., 22-3, Biddeford 24, Lawrence, Mass., 26, Newburyport 27, Marblehead 28, Chelsea 29 Waltham 30, Haverhill 31.
Patti Rosa: Danville, Va., 22, Lynchburg 23, Roanoke 24, Richmond 26-8, Philadelphia Jan. 9.
Pete Baker: Philadelphia 19-24, Bridgeport, Ct., 26-31, New Haven Jan. 2-7.
Robert Downing: New Orleans 19-24, Mobile, Ala., 26-7, Selma 28, Montgomery 29, Columbus, Ga., 30, Macon 31, Savannah Jan. 2 3, Charleston 4-5, Atlanta 6 7.
Rosina Vokes Comedy Co.: Boston 5-24, Providence 26-31, Jersey City Jan. 2-7.
Robson and Crane: N. Y. City Sept. 26—indefinite season.
Roland Reed: Newark 19 24, Brooklyn 26.
Richard O'Gorman: Champaign, Ill., 22, Danville 23, Lafayette 24, Ft. Wayne 26.
Richard Mansfield: N. Y. City 19-Jan. 14.
Rhea: Piqua, O., 22, Bellefontaine 24, Columbus 26-8, Springfield 29, Delaware 30, Mt. Vernon 31.
Redmund Barry Co.: Austin, Tex., 22, San Antonio 23-4, Dallas 26-6, Fort Worth 28-9, Tucson, Ariz., 31.
Rose Lisle: Northampton, Mass., 22, Springfield 23, Worcester 24, Boston 26-31.
Ranch 10: N. Adams, Mass., 24, Lockport, N. Y., 26, Warren, Pa., 27, Erie 28, Bradford 29, Olean, N. Y., 30, Hornellsville 31.
Rentfrow's Pathfinders: Michigan City, Ind., 19-24.
She (Gillette's): Boston Jan. 9
Salsbury's Troubadours: St. Louis 26-31.
Still Alarm: Chicago 5 24.
Silver King Co.: Newark, N. J., 19-24, Hoboken, 26-31.
Shadows of a Great City: Richmond, Va., 19 24, Charleston, S. C., 26-8, Savannah, Ga., 29 31, Augusta Jan. 2-5, Macon 3-5, Columbus 6 7.
Sol Smith Russell: Denison 22, Fort Smith, Ark., 23, Springfield, Mo., 24, St. Louis 26-31, Indianapolis Jan. 2-4.
Streets of New York: Chicago 19-24, Elgin 26, Moline 27, Davenport 28, Cedar Rapids 29, Iowa City 30, Des Moines 31, Council Bluffs Jan. 2, Lincoln 3, Plattsmouth 4, Nebraska City 5, St. Joseph 6 7, Atchison 9, Leavenworth 10, Lawrence 11, Ottawa 12, Topeka 13-14.
Skipped by the Light of the Moon: St. Louis 26-31, Cairo, Ill., Jan 2, Paducah, Ky., 3.
Sallie Hinton: Columberland Md., 24-6, McConnellsville, Pa., 31-Jan. 2, McKeesport 7-10, Monongohela City 11-13, Brownsville 14-16, Broddock 21.
Shadowed Crime: Buffalo 26-31.
Sam'l of Posen Co.: Baltimore 19-24.
Stuart Theatre Co.: Freeport, Ill., 19-24, Sterling 26-31.
Scorer-Willard Co.: Crawfordsville, Ind., 22, Franklin 23, Greensburg 24.
The Soggarth: Indianapolis 26 8, Louisville 29-31, Dayton, O., Jan. 2 3.
T. W. Keene: Chicago 19-Jan. 7, St. Paul 9-14, Minneapolis 16-21.
Two Johns: St. Louis 19-24, Springfield, Ill., 26, Beardstown 27, Pekin 28, Bloomington 29, Danville 30, Crawfordsville, Ind., 31, Lafayette, Ind., Jan. 1, Frankfort 2, Munice 3, Indianapolis 4-5, Cincinnati 9-14.
Trixie Co.: Fond du Lac, Wis., 23, Oshkosh 24-6.
Two Old Cronies: Buffalo 19-24.
T. J. Farron: Paterson, N. J., 19-24, Brooklyn 26-31.
Tony Denier: N. Y. City 26-31, Brooklyn Jan. 2-7.
True Irish Hearts: Cleveland 19 24, Cincinnati 26-31, New Britain, Ct., Jan. 2-7.
Under the Gaslight: Brooklyn 19-24, Reading, Pa., 26-31.
Under the Lash: Hoboken 19-24.
Ullie Akerstrom: Utica, N. Y., 19 24, Oswego 26-7, Oneida 28 9, Westfield, Mass., 30-31, New Britain, C., Jan. 2-7, Holyoke, Mass., 9-14.
Vernona Jarbeau: Buffalo 22-4, Rochester 26-8, Oswego 29, Auburn 30, Canandaigua 31, Syracuse Jan. 2-4.
We, Us & Co.: Buffalo 26-31, Detroit Jan. 2-7.
W. J. Scanlan: Philadelphia 26-Jan. 7.
Winnett's Passion's Slave Co.: Peoria, Ill., 22-23, Streator 24, Milwaukee 25 8, Grand Rapids 29-31.
Winnett's Great Wrong Co.: Grand Rapids 22-4, Buffalo, N. Y., 26-31.
Weston Brothers: Harlem, N. Y., 19-24, Richmond, Va., 26-31.
Waite's Co.: Lancaster, Pa., 19-24, Lebanon 26-31.
Wages of Sin: Albany 19-24, Syracuse 26-31.
Wife's Honor: Brooklyn 19-24, N. Y. City 26-31.
Zozo: Philadelphia 19-24.
Zitka Co.: Westfield, Mass., 22, Holyoke 23-4, Haverhill 26, Amesbury 27, Lowell 28 9, Brockton 31-1, Merriam, Ct., Jan. 2-3, Winsted 4, Thomaston 5, Waterbury 6-7, Brooklyn 9-14.

### OPERA AND CONCERT COMPANIES.

Adelaide Randall Opera Co.: Columbus, Miss., 22, Birmingham, Ala., 23-4, Rome, Ga., 26, Anniston, Ala., 27.
Bostonians: Omaha, Neb., 21-4, Minneapolis 26-31, St. Paul Jan. 2-7, Duluth, Minn., 9-11, Eau Claire, Wis., 12, Lacrosse 13, Rockford, Ill., 14, St. Louis 16-21, Indianapolis 23-25, Lafayette 26.
Bennett-Moulton Opera Co. A: Pottsville, Pa., 26-31, Williamsport Jan. 2-7.
Bennett-Moulton Opera Co. No. 1: Oneida, N. Y., 22-4.
Bennett-Moulton Opera Co. B: Holyoke, Mass., 26-31, Springfield Jan. 2 7, Pittsfield 9 14.
Casino Erminie Co.: Philadelphia 21—indefinite season.
Casino Erminie Co. No. 2: Toronto 19-24, Buffalo 26-8, Erie, Pa., 29, Youngstown, O., 30, Meadville, Pa., 31.
Conried-Hermann Opera Co.: Fond du Lac, Wis., 27, Oshkosh 23, Eau Claire 24, St. Paul 26-31, Minneapolis Jan. 2-8, Cedar Rapids 9, Davenport, Ia., 10, Des Moines 11.
Carleton Opera Co.: Ft. Worth 22, Dallas 23-4, San Antonio, Tex., 29, Los Angeles, Cal., Jan. 2-7, Fresno 10, Stockton 11, Sacramento 12-14, San Francisco 16.
Criterion Opera Co.: Vincennes 19-24, Cairo, Ill., 26-31, Pine Bluff, Ark., Jan. 2-3, Little Rock 4-6, Texarkana 7.
Crescent Opera Co.: Lynchburg, Va., 15-17, Norfolk 19-24.
Campanini Concert Co.: San Francisco 12—indef. season.
Emma Abbott Opera Co.: Memphis, 19-24, Little Rock 26-7, Hot Springs 28, Pine Bluff 29, Fort Smith 30-31.
Dunlap Opera Co.: Utica, N. Y., 29-30.
Foster's Ideal Opera Co.: Cincinnati 19-24, Pittsburg 26-31, Richmond, Va., Jan. 2-7.
Fifth Avenue Opera Co.: Elmira, N. Y., 26-31.
Greenwood Opera Co.: Titusville, Pa., 22, Franklin 23, Youngstown, O., 24.
Kimball-Corinne Opera Co.: Baltimore 19-24, Trenton 26-31, Wilmington, Del., Jan 2-7.
Little Tycoon Opera Co.: Washington 19-24, Baltimore 26 31.
Lovenburg Concerts: Chelsea, Mass., 22-3.
MacCollin Opera Co.: Atlanta, Ga., 22-4, Macon 26-7, Columbus 28-9, Chattanooga, Tenn., 30-31.
Montague-Turner Opera Co.: Brockport, N., 22, Waterloo 23, Watkins 24, Canandaigua 26, Geneva 27.
National Opera Co.: Minneapolis 22-4, Milwaukee 26-7, Grand Rapids, Mich., 28, Toledo 29, Detroit 31-Jan. 1, Toronto 2 4, Montreal 5 7, Boston 9-21.
Noss Family: Millersburg, O., 24, Mt. Vernon 26, Fredericton 27, Utica 28, Granville 29.
Pyke Opera Co.: Portland, Ore., 12-24.
Rhinehart Sisters' Opera Co: Johnstown, Pa., 19-24.
Starr Opera Co.: S. Norwalk, Ct., 19-24.
Templeton Opera Co.: Orlando, Fla., 23-4, St. Augustine 26 8, Ocala 29-31.
Wilbur Opera Co.: Toledo 19-24.

### MINSTRELS.

Beach-Bowers: Richmond, Mo., 22.
Field's United Operatic: Middletown, O., 22, Hamilton 23, Springfield 24.
Gorman Brothers': Richmond, Ind., 22, Indianapolis 23-4, Terre Haute 26, Springfield, Ill., 27, Bloomington 28, Peoria 29.
Hi Henry: New Market, N. H., 23, Dover 24, Biddeford, Me., 26, Saco 27, Sacraropka 28, Lewiston 29, Gardner 30, Augusta 31, Waterville Jan. 3, Belfort 4, Pittsfield 5, Ellsworth 6, Bangor 7.
McN., J. S.: Gloucester, Mass., 22, Newburyport 23, Haverhill 24, Fall River 26, Brockton 27, Lowell 28, Manchester 29, Lawrence 30, Boston Jan. 2-7, N. Y. City 9 14.
Moran-Thomas: Norfolk, Va., 19-24, Richmond 26-31, Lynchburg Jan. 2, Staunton 3.
Sweatnam, Rice and Fagan's: Niagara Falls, N. Y., 22, Erie, Pa., 23, Sandusky, O., 24, Detroit 26-8, Buffalo 29-31, Cleveland Jan. 2 7.
Wilson's All-Star: Cambridge, O., 22, Chillicothe 25.
Wilson and Rankin's: Buffalo 22-4, Elmira 26.

### VARIETY COMPANIES.

Australian Novelty Co.: Syracuse 19-24, Rochester 26 31, Troy Jan. 2-7.
Brigand Queen Co.: Rock Island, Ill., 22, Clinton, Ia., 23, Cedar Rapids 24-6, Waterloo 27, Cedar Falls 28, Marshalltown 29, Dodge 30, Boone 31, Des Moines Jan 2 3.
Emily Soldene Co.: Philadelphia, 19-24, New Haven 26 31.
Fitzgerald's Early Birds Co.: N. Y. City 10-24, Washington 26-31, Baltimore Jan. 2-7.
Gus Hill: Columbus, O., 19-24.
Hallen-Hart Co.: N. Y. City 19-24, Baltimore 26-31, Washington Jan. 2-7.
Howard Athenaeum Co.: Chicago 19-24.
Hyde's Specialty Co: Boston 19-24.
Hart's Sensation: Logansport, Ind., 19-24.
Kernells: Buffalo 19-24, Cleveland 26-31, Pittsburg Jan. 2 7.
Lily Clay's Co.: Chicago 26-31, St. Paul Jan. 2-7, Milwaukee 9 14, Chicago 16 21.
Servino and Daly: Gloucester, Mass., 26-31, New Bedford Jan. 2-7.
Mignani-Siegrist Co.: Newark 19-24, N. Y. City 26 Jan. 7.
Haute 16-17, Chicago 19 24.
Miaco's Co.: Cincinnati 19-24, Pittsburg 26-31, Baltimore Jan. 2-7.
Night Owls: Chicago 12-31.
Rentz Santley Co.: St. Louis 19-24, Louisville 26-31, Detroit Jan. 2-7, Chicago 9-14.
Reilly-Wood Co.: Chicago 19-31 Milwaukee Jan. 2-7.
Silbon's Co.: Louisville 19-24, Nashville 26 31.
Sparks Brothers: Woodstown, N. J., 23, Salem 24, Newcastle, Del., 27, Middletown 28, Smyrna 29, Georgetown 30.
Sheffer-Blakely: Washington 19-24, Baltimore 26-31, Boston Jan 2-7, N. Y. City 9-14.
Tony Pastor's Own Co.: N. Y. City 12-24.
Victoria Loftus: Kansas City 26 8.

### MISCELLANEOUS.

Andress' Carnival: Lexington, Ky., 19-24, Winchester 26-8, Mt. Sterling 21-31.
Bristol's Equescurriculum: Hot Springs, Ark., 22-4, Pine Bluff 26 8, Little Park 29-31.
Bartholomew's Equine Paradox: Topeka, Kas., 19-24, Lincoln, Neb., 26-31, Omaha, Jan. 2-7, St. Joseph, Mo., 9 14, Sedalia 16-21, St. Louis 23-28.
Professor Skinner: Portland, Me., 26-31, Biddeford Jan. 2-17.

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A special matinee will be given on Friday at the Lyceum, when students and graduates of the New York School of Acting will present Moliere's Les Précieuses Ridicules and the fourth act of the Winter's Tale. The stately measures of a minuet will be trod in the former piece, while a rustic dance has been arranged for the shepherds and shepherdesses in the latter.

## London News and Gossip.

LONDON, Dec. 8.

The Islington Cattle Show being in full blast this week, London is consequently full of country cousins. These worthy folk have got to be amused somehow o' nights, and hence most of the metropolitan theatres and music halls—but especially music-halls—are doing the biggest of big business. But, after all, it is the new boxing boom which now chiefly monopolizes public attention. Your Mr. John L. Sullivan and his own particular private boxer, Jake Ashton, are exhibiting nightly at the Westminster Aquarium. They are drawing like blisters, despite the fact that the little Semite who manages the concern has doubled the prices of admission, and in spite, also, of a yet more important fact—namely, that Sullivan and Ashton's boxing is nightly received with quite as large a proportion of hisses as of cheers. If you think the men are hissed because they are Americans you were never more mistaken in your life. Americans are always popular here, and the American language, when spoken on our stage or elsewhere, always ensures for the speaker respectful attention. Nor is it that John L. is personally unpopular. He has indeed become a regular society lion, and bids fair shortly to take down the number of the Honorable Cody. When the Boston slugger appears upon the platform, attired in faultless evening dress, with a second edition of the Koh-i-noor gleaming from the centre of his spotless breastplate, the young men and ladies (principally daughters of clergymen, I believe,) who frequent the Aquarium, scream with delight. It is the "boxing" which causes the trouble, and thereby is borne in upon our nose-led public the conviction that it has been sold again. In this regard the show is indeed the rankest of rank frauds, and unless John L. does something presently to show that he means business and not bounce, the whole boom will collapse like a pin-pricked bladder. Mitchell and Kilrain played it equally low down during their sparring tour. Kilrain is now supposed to have gone away to train for his fight with Smith, which, if it ever comes off at all, will probably take place inside of the next twelve days.

* * *

I have given all this space to boxers and their doings simply because a real *bona fide* revival of the noble art of self-defence seems to have set in in this country. No variety show, from the highest to the lowest, seems now to be complete without a sparring "turn" in the programme. The pantomimes will be full of boxing this year, and it is thought by some that Christmas Boxing will be more popular than ever. The mention of boxing reminds me of the Pelican Club, a sporting and dramatic *cercle* located in Denman street, Picadilly. The Pelicans are birds of a feather who flock together mostly after the theatres and restaurants are closed, and have a high old time when left to their own devices. On Sunday evenings they have quiet little glove fights specially arranged for their own amusement, and their ability at painting the town red is of the highest order of architecture. Under the patronage of this institution little Edward Solomon on Monday night gave his "first annual subscription ball" at Free Masons' Tavern. The affair was quite too utterly rapid, doncher-know, and was on all hands pronounced "positively the quickest thing of the season, 'dear old boy.'"

* * *

The hundredth performance of Messrs. Cecil Raleigh and R. C. Carton's drama, The Pointsman (which is presently to be produced in New York), arrived at the Olympic on Monday, and was welcomed by a good audience, which included many shining lights, literary, dramatic and otherwise. As you will remember, I spoke highly of The Pointsman on its first production. Since seeing it on Monday my opinion in this connection is strengthened. I think you will agree with me that it is a strong and stirring play. On Monday there was a new representative of the hero, Tom Lidstone—Charles Macdona to wit, in place of J. G. Grahame, who has gone to the Opera Comique to play Fortinbras in As In a Looking-Glass, with Mrs. Bernard-Beere. Macdona got through very well, especially when worked up by the exacting situation in the signal box. His principal faults were (1) that he was not well made up and (2) that he sometimes imitated his predecessor too closely. The play went well and gave general satisfaction. When a change is necessary at this house, it is not unlikely that a version of She (of which you have numberless adaptations in the States) will be put on. This She has been prepared partly by the author of the novel, Rider Haggard, and partly by Edward Rose, a clever young playwright who some time ago contrived to make a play out of that droll but evidently undramatic work, Vice Versa. A version of Haggard's Jess, by Haggard, Mr. Bisgood and Miss Eweretta Lawrence was lately talked about in connection with the Olympic, but Agnes Hewitt (who is now in the middle of her honeymoon with Bridegroom Darbishine,) could not come to terms with Eweretta because Eweretta wanted (it is said,) to play everything. I have just heard, however, that Benzon, "the Boy Plunger," whose exploits on the turf have doubtless ere this reached your ears is going to put money into the concern on behalf of a friend in whom he is interested. If She goes on at the Olympic the name part will be played by Sophie Eyre.

* * *

Wyndham and company are now playing in Berlin. The ill-starred Circassian has been withdrawn from the Criterion and Two Roses was last night put into the bill. Albery's popular comedy went splendidly throughout. With one exception, the cast was admirable. This exception was, strangely enough, the Digby Grant of old Farren, who herein showed that however good he may be in old comedy, he cannot touch Henry Irving as a comedy actor in the modern comedy of manners. David James was great as Our Mr. Jenkins, and Blakeley as Lawyer Furnival, young Sidney Brough as Jack Wyatt, and George Giddens as the blind Caleb Deecie, were all perfectly satisfactory. The Two Roses were charmingly represented by Miss Maud Millett and Annie Hughes.

* * *

Kate Phillips' matinee at the Haymarket yesterday was a brilliant success. Kate is a bright and buxom little soubrette—or rather she was buxom previous to the severe illness which lately prostrated her. Also she is the wife of H. B. Conway, an actor whose real name is Coulson. The little woman is very popular, and the complimentary benefit which her friends organized for her proved, as I have already said, a brilliant success, and will probably bring her in something over £300. The committee (presided over by his Grace of Beaufort and Lord Londesborough) was full of names of light and leading—beginning with Mary Anderson and winding up with Willing, the man who gives us (and himself) bold advertisement.

* * *

The programme consisted of the first act of Money; The Ballad Monger (complete); a recitation by Mrs. Kendal; W. S. Gilbert's Comedy and Tragedy; and a couple of scenes from A Midsummer Night's Dream. All the casts were of an ideal character, and everything was received with rapture. Kate played Lady Franklin in Money to her husband's Evelyn, and when Conway led the little woman on at the finish there was much applause, and some began to wonder whether the incompatibility of temper which has so long separated this interesting couple had now given place to "other arrangements."

* * *

The piece which Mrs. Kendal spoke was "Ostler Joe," and the way in which she spoke it brought tears to many an eye. It is not for nothing that this lady is called the Mother of Modern Drama.

* * *

I have always held the opinion that Gilbert's Comedy and Tragedy is one of the best vehicles ever devised for the exploitation of a star actress' stellar capacity. Hitherto I had esteemed Our Mary *safe* therein, but nothing more. Yesterday afternoon, however, the Lovely One surprised me. She played splendidly throughout and aroused no end of enthusiasm. The Bakespeare item in the programme was of course the representation of the lamentable comedy of Pyramus and Thisbe. Edward Terry was a cockneyfied but comical Bottom, with more of the British Spitalfields than the Athenian weaver about him. H. Kemble made a capital Quince, and that mountain of flesh, "Billy" Hill, was appropriately cast for Starveling the Tailor. Little Righton was a most sweet-faced Thisbe, and the irrepressible Collette being cast for Snout the tinker, "representing the Wall," strove hard to speak at something less than his customary 350 words-a-minute gait, and partly succeeded. Perhaps the most consistently comic performance was, however, the Snug of Lionel Brough, whose doleful visage, made up after the regulation Unemployed pattern, proved all too much for the gravity of the Man-in-the-Moon's dog, who would have gone for Lal *secundum artem* if Hill had not retained him. In sooth, we had a merry time

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Thomas W. Moore, for many years a member of Manager Henry Clay Miner's executive staff, will be given a complimentary benefit at the People's Theatre on Sunday evening, Jan. 15.

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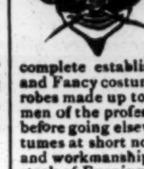

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## The Christmas Number.

We make no apology for devoting considerable space this week to the presentation of some specimen opinions that have been elicited by our Christmas Number. We believe that every friend and reader of THE MIRROR rejoices in its enterprise and its glowing successes, and we are greatly mistaken if the profession generally do not feel much the same pride in the expressions of esteem lavished upon their chosen organ that we ourselves do.

HANDSOMEST DRAMATIC PERIODICAL YET SEEN.

*New York World.*

Many compliments are heard around the Square and in other neighborhoods where actors congregate for the Christmas Number of THE NEW YORK MIRROR, which is the handsomest and most interesting thing in dramatic periodical literature thus far seen in this country. Mr. Fiske has had a long tug at theatrical journalism in New York, and folks who talk about such things are very much inclined to give him the credit of having accomplished a good deal more than anybody thought to be at all possible.

TAKES A FORTNIGHT TO DIGEST IT.

*New York Morning Journal.*

We are never surprised at anything Mr. Harrison Grey Fiske, of THE NEW YORK MIRROR, does in the way of Christmas Numbers. It took about a week to properly digest the literary feast he spread for his readers last year, and the present holiday instalment will surely take a fortnight.

KINDLY, BUT A LITTLE MIXED.

*Philadelphia Ledger.*

The leading paper in the handsome Christmas Number of the New York MIRROR is a sketch, entitled "Shakespeare & Co." The Christmas Number is filled with contributions from prominent actors and actresses and dramatic critics, signed with fac similes of the authors' signatures. As these signatures are not always translated, it is sometimes impossible to tell the name of the author. This is the case with "Shakespeare & Co." Whoever wrote it, however, is familiar with the plays and with Elizabethan literature, and has undertaken to tell in a story how Shakespeare's plays were written. It is ingeniously done but most Shakespeareans will resent the idea that Hamlet is a "combination" drama of many authors' and that whole scenes were written in at rehearsal to satisfy the actors. The idea of the writer seems to be that Shakespeare was a natural poet, guided by the learning of Ben Johnson, and helped in his work by all the other authors attached to the Globe Theatre. The chief objection to an imaginative story, setting forth such views, is that it may become confused with history, where it has very little basis of known fact. A fine chromo-lithograph of Portia is published as a supplement of the Christmas MIRROR.

A CREDIT TO OUR ENTERPRISE.

*Chicago Mail.*

The Christmas MIRROR is a credit to the enterprise of its editor, Harrison Grey Fiske, and a delight to its subscribers and the public. Its list of articles, stories and sketches is almost innumerable. Dion Boucicault leads off with "Shakespeare & Co.," which takes one back to the days of the immortal bard; Nym Crinkle has a story and a pretty little poem; Osmond Tearle contributes a reminiscence, and Joe Howard, Clay M. Greene, Milt Nobles, Nelson Wheatcroft, Robert Hilliard, Marie Wainwright, A. M. Palmer, Mary H. Fiske, Collins Sturdivant, and a host of well-known people have stories or sketches in this remarkable Christmas edition. E. H. Sothern contributes two little sketches of the time "When I Carried a Spear" that are very funny. The illustrations throughout are excellent. THE MIRROR has outdone all former efforts in this year's Christmas Number.

THE PRE-EMINENT DRAMATIC PAPER.

*Cincinnati Times-Star.*

The Christmas Number of THE NEW YORK MIRROR is the best that has ever been issued by this pre-eminent dramatic paper, and I can do no better service to my readers than to recommend them to possess a copy. It is a thing of beauty as well as a most interesting compendium of theatrical news. The cover contains two pictures, one a fanciful sketch of an actress at her make-up, the other a life-like portrait of that famous manager, A. M. Palmer, both being exquisitely colored. The thirty-five pages are attractive with many a reminiscence and a dozen or so stories of the stage, written by its most prominent figures, that lay bare the real life of professional people, whose business it is to imitate the life of others, and they are ornate with a number of portraits and illustrations. The Christmas MIRROR deserves attention.

ELEGANCE IN MAKE UP AND ILLUSTRATION.

*Boston Globe*

A marvel of elegance in make-up and illustration is the Christmas Number of THE NEW YORK MIRROR. Its 38 broad pages are crowded with contributions from famous actors, managers, and litterateurs. Editor Harrison Grey Fiske has good reason to be proud of the co-operation of such an array of talent. The Christmas MIRROR of 1887 surpasses even its predecessors. It is sure to be very largely read and greatly admired by people without as well as within "the profession."

ATTRACTIVE AND VALUABLE.

*Hartford Evening Post.*

AN ELEGANT SOUVENIR.—The Christmas Number of THE NEW YORK MIRROR, which has just been issued, is an attractive and valuable number, judged by its artistic and literary merits. It contains, among many gems from the pens of leading actors, actresses and litterateurs, articles by Marie Wainwright, Mary H. Fiske (The Oiddy Gusher), and Joseph Howard, Jr., all of whom are well known in Hartford.

A CORRECT REFLECTOR OF THEATRICAL LIFE.

*Albany Argus.*

The Christmas Number of THE NEW YORK MIRROR, the leading dramatic journal of this country, is at hand, and is one of the brightest and most perfect special issues ever placed before the public. Enclosed within its artistic covers are a host of good things by popular writers, both within and without the professional ranks, besides a number of original engravings prepared expressly for the occasion. Its accomplished editor, Mr. Harrison Grey Fiske, is to be congratulated upon the success of his Christmas greeting, as well as for the excellent standing he has given his paper as a correct reflector of theatrical life.

WIDE-KNOWN LITTERATEURS AND ACTORS.

*Newark (N. J.) Call.*

The Christmas Number of THE NEW YORK MIRROR has been received, and besides being handsome, has a list of contributors which include wide-know litterateurs and actors whose experiences will be found entertaining.

A BRILLIANT NUMBER.

*Nashville (Tenn.) Banner.*

The Christmas Number of THE NEW YORK MIRROR, the leading theatrical journal of the country, is a brilliant number, and contains, among other handsome illustrations, a fine portrait of Kittie Cheatham, of Nashville, who is now appearing in a prominent role in Erminie at the New York Casino.

EASILY THE MOST INTERESTING.

*New Orleans Picayune.*

The Christmas Number of THE NEW YORK MIRROR has been received. It contains numerous illustrations and contributions from Dion Boucicault, Nym Crinkle, Joseph Howard, Jr., Brander Matthews, Ella Wheeler Wilcox, Clay M. Greene, Rudolph Aronson, Osmond Tearle, Chandos Fulton, Edward H. Sothern, A. M. Palmer, Harry Paulton, Milton Nobles, Robert Hilliard, Frederick Warde, Fannie Edgar Thomas, Edward E. Kidder, Emma V. Sheridan, Albert Ellery Berg, Cornelius Mathews, Nelson Wheatcroft, H. S. Keller, Scott Marble, John E. McCann, Sydney Armstrong, Elsie Leslie, Mary H. Fiske, Marie Petravsky, Ullie Akerstrom, Joseph Arthur, Veronda Jarbeau, Graham Darfee, Mittens Willett, and others. It is among the handsomest black and white newspapers publications ever issued in this country. THE MIRROR is easily the most readable and interesting paper of its class published.

HANDSOME AND MOST INTERESTING.

*Philadelphia Sporting Life.*

The Christmas Number of THE NEW YORK MIRROR is the handsomest and most interesting thing in dramatic periodical literature thus far seen in this country.

PROGRESS IN JOURNALISM.

*South Norwalk (Conn.) Evening Sentinel.*

The Christmas Number of THE NEW YORK MIRROR is indeed a thing of beauty. The progress that journalism is making is clearly demonstrated in that issue.

SURPASSES ALL PREVIOUS EFFORTS.

*Boston Courier.*

The Christmas Number of THE NEW YORK MIRROR surpasses all previous efforts of Mr. Fiske in holiday publications, and the make-up, illustrations and literary contributions with which this favorite dramatic paper is filled, are attractive and in excellent taste, suited not only to the dramatic world but to the general reader.

A SIGN OF PERFECTION.

*Wilmington (Del.) Daily Republican*

A HANDSOME NUMBER.—The Christmas Number of THE NEW YORK MIRROR is one of the finest publications of the kind ever issued in this country. The covers are illuminated, and the engravings are almost equal to steel. It contains a host of excellent reading matter, and the work throughout, with the low price at which it is sold, shows the perfection attained in the "art preservative of all arts." Editor Fiske is entitled to great praise for his successful effort.

BRILLIANT AND MOST ATTRACTIVE.

*Newark (N. J.) Daily Advertiser.*

The Christmas Number of THE NEW YORK MIRROR, edited by Harrison Grey Fiske, is a brilliant and most attractive issue. The illuminated cover has an admirable water-color likeness of A. M. Palmer, and the contents, ranging from grave to gay, from lively to severe, are striking evidence of the talent and versatility of the members of the dramatic profession, who are the chief contributors.

A BEAUTIFUL EDITION.

*Lima (O.) Daily Republican.*

THE NEW YORK MIRROR has issued a beautiful Christmas edition, with an illustrated title page. The contents consist of short sketches by well-known actors, with pictures of a number of the best known.

AT THE HEAD.

*Rochester Post-Express.*

The Christmas Number of THE NEW YORK MIRROR is an elegant publication. It contains a large number of fine portraits of favorites in the profession, and this will make the number of special value to a large portion of the public. THE MIRROR is undoubtedly at the head of the dramatic papers of the country, and its enterprise is in keeping with its position.

THE WORTHIEST DRAMATIC PUBLICATION.

*Albany (N. Y.) Times.*

It is no more credit than is due Mr. Harrison Grey Fiske to say that in his Christmas Number of THE NEW YORK MIRROR he has offered the public the handsomest and in all respects the most worthy dramatic publication of the kind that has ever yet made its appearance in this country or anywhere else. From its delicately tinted and beautifully illustrated cover to every detail, it is a model of refinement and good taste. The literary features are contributed by some of the best known actors and critics, including Henry Irving, Dion Boucicault, Nym Crinkle, Osmond Tearle, Joseph Howard, Jr., Chandos Fulton, Clay M. Greene, Fred. Warde, Brander Matthews, Mary H. Fiske, A. M. Palmer, Marie Wainwright and many others. The portraits are elegant specimens of Moss-types, while there are other engravings, fac-similes of old play-bills, etc., that add to the interest. It can be had of all newsdealers, and is sure to have a large sale. It would not be surprising if the edition was soon out of print.

HANDSOME CHRISTMAS EDITIONS

*Macon (Ga.) Daily Telegraph*

The illustrated papers are issuing very handsome Christmas editions. Among the latest we have received are the *London Illustrated News* and THE NEW YORK MIRROR. Both are beautiful.

A MAGNIFICENT NUMBER.

*Wilkesbarre (Pa.) Record.*

The Christmas Number of THE NEW YORK MIRROR comes to us in a most attractive form, with a beautiful lithographed cover. The number is very copiously illustrated with portraits of actors and actresses and is overflowing with Christmas stories, poems, reminiscences, etc. The various contributions are all signed by fac-simile autographs, and an autograph letter is printed from Henry Irving. It is a magnificent number in respect to literary attractiveness, pictorial excellence and typographical beauty.

THE MOST ATTRACTIVE YET.

The Christmas Number of THE NEW YORK MIRROR is the most attractive that has yet appeared. It is well illustrated, partly with portraits of theatrical people, and the contents are furnished by actors, dramatic authors and critics, prominent among whom are Dion Boucicault, Henry Irving, Joe Howard, Jr., A. C. Wheeler, Osmond Tearle, Clay Greene, Brander Matthews, Frederick Warde, A. M. Palmer, Marie Wainwright and little Elsie Leslie.

A SUPERB PRODUCTION.

*The York (Pa.) Daily.*

The Christmas MIRROR is a superb production of the publisher's art. Its engravings are beautiful, and the reading matter attractive and interesting. It has a fine illuminated cover and the quality and finish of the paper is first-class.

A MARVEL OF BEAUTY.

*Bridgeport (Conn.) Morning News.*

The Christmas Number of THE NEW YORK MIRROR is a marvel of artistic and typographical beauty. It is almost too choice for common everyday use.

BEAUTIFULLY ILLUSTRATED.

*Norristown (Pa.) Daily Times.*

The Christmas Number of THE MIRROR contains a number of interesting brief sketches by well-known stage professionals. The front cover is beautifully and appropriately illustrated and on the back is a well executed plate of Manager A. M. Palmer.

A CASKET OF LOVELY GEMS.

*Cincinnati Enquirer.*

The Christmas Number of THE MIRROR is one of the most beautiful and acceptable, both from a literary and mechanical point of view, that the publishers have ever given to its readers. It is indeed a casket of lovely gems.

EXCELLED OUR RECORD

*Texas Siftings*

We thought last year that nothing could excel the Christmas Number of THE NEW YORK MIRROR, but this year Mr. Fiske has fairly outdone himself. It is admirable both from a literary and an artistic standpoint.

A GREAT SUCCESS.

*Syracuse (N. Y.) Herald.*

The Christmas Number of THE NEW YORK MIRROR is fit to be ranked as the most notable number ever issued by the publishers of this excellent dramatic journal. Many of the brightest and most skillful writers among the votaries of the stage have contributed to the cheerful and varied entertainment to be found in this number. Nym Crinkle, Osmond Tearle, Fannie Edgar Thomas, Joseph Howard, Jr., Marie Petravsky, Frederic Ward, and many others are presented either in prose or verse. The number is charmingly illustrated with portraits of actors, beside some funny pictures. The holiday number is a great success.

PRETTIEST DRAMATIC PAPER EVER ISSUED

*Dunlap's Stage News.*

The Christmas Number of THE NEW YORK MIRROR is doubtless the prettiest dramatic paper ever issued in New York, or, in fact, anywhere else. The letter-press is bright, and as full of meat as an egg. Mr. Harrison Grey Fiske certainly deserves great praise, and contrary to the usual run of things mundane is getting it *galore*.

OUR JUVENILE CONTRIBUTOR.

*Boston Journal.*

The bright little child actress now at the Hollis Street, Elsie Leslie, has written a story for the Christmas Number of THE MIRROR that has been printed exactly as written, and is a very entertaining description of "What I Know About Burglars," rivalling in interest the articles of many matured artists of fame in the periodical. The story resembles Sir Timothy Dexter's famous book in that it is entirely destitute of punctuation marks, and several of its utterances are amusing to quote.

AN ACCEPTABLE HOLIDAY GIFT.

*Dubuque (Ia.) Daily Herald.*

The Christmas Number of THE NEW YORK MIRROR is a handsome issue, a model of the journalistic art in typography and engraving. It contains a number of illustrations of leading actors and actresses, and makes an acceptable holiday gift.

A FINELY ILLUMINATED COVER.

*Milwaukee Evening Wisconsin*

The Christmas Number of THE NEW YORK MIRROR has a finely illuminated cover, and contains portraits of leading actors and actresses.

PERFECTLY BEAUTIFUL.

*Evansville (Ind.) Daily Courier.*

The Christmas Number of THE NEW YORK MIRROR has been received. It is a perfectly beautiful production. The cover is illuminated in colors and the letter-press and cuts are executed in the highest style of the printer's art. Altogether it is a number of which this popular paper may well feel proud.

A GEM

*Baltimore Sunday News.*

The Christmas Number of THE NEW YORK MIRROR is a gem. In addition to the portraits of popular performers, there are contributions from Henry Irving, Osmond Tearle, Nym Crinkle, Joe Howard, Jr., Chandos Fulton, Fred. Warde, Brander Matthews, and a number of other well-known persons connected with the theatrical profession.

A GREAT FAVORITE IN THE SOUTH

*Birmingham (Ala.) Herald.*

THE MIRROR, which has grown to be a great favorite among the theatre-going people here, is a gem. The design of its cover is prettily appropriate, while the reading matter, with such contributors as Horace Townsend, Nym Crinkle, Osmond Tearle, Joe Howard, Milton Nobles, Fred. Warde, Marie Wainwright, Nelson Wheatcroft, Bob Hilliard, Ella Wheeler Wilcox and Manager A. M. Palmer, cannot fail to interest all, for their stories in prose and verse are well drawn, original and different from the usual wit in which stories of the present are written. It contains a portrait of Miss Kittie Cheatham, who is more than well known in this latitude in the South. Every contribution is signed with a fac-simile of the writer's own signature.

COMPARES WITH THE BEST.

*Norristown (Pa.) Daily Herald.*

The Christmas Number of THE NEW YORK MIRROR, the leading dramatic paper of New York, edited by Mr. Harrison Grey Fiske, will compare favorably with the best of the special holiday issues. The cover in colors is "a thing of beauty," and the contents, wholly original, are in keeping with the brilliant exterior. Many well-known names in the dramatic and literary professions appear among the list of contributors. It is profusely and artistically illustrated. Among the portraits are Kittie Rhoades as Galatea and Corinne as Tom, the Piper's Son.

OUTRANKS ALL OTHERS

*Lancaster (Pa.) Daily Intelligencer.*

THE NEW YORK MIRROR has for some time occupied a great pre-eminence in the country as the leading dramatic journal of the United States. For several years back its proprietor, Harrison Grey Fiske, has been issuing a handsome holiday edition, and that which he has published this year outranks all others in typographical beauty and excellence of matter. It has an illuminated cover of rare artistic beauty, and is illustrated with many handsome pictures of the great stage celebrities of the day. One of its most enjoyable features is the short stories, poems, etc., furnished by prominent theatrical people, each of which is accompanied by the fac-simile of the author's signature. They include Dion Boucicault, "Nym Crinkle," Joseph Howard, Jr., Milton Nobles, Frederick Warde, Mary H. Fiske, Sidney Armstrong, A. M. Palmer, Marie Wainwright, Robert Hilliard, Ella Wheeler Wilcox, Ullie Akerstrom and Henry Irving. It is in all respects a most creditable literary publication.

CHOICEST PRODUCTIONS BY BRILLIANT WRITERS

THE TYPOGRAPHICAL GEM.—The Christmas Number of THE NEW YORK MIRROR is one of the most complete and artistic productions of the art preservative that we have ever seen. It is brimfull of the choicest productions from the pens of the most brilliant authors and writers of the day.

FULL OF INTERESTING READING.

*Yonkers Gazette.*

THE NEW YORK MIRROR has issued an extra number for Christmas, which comes to us this week in a handsomely colored cover. It contains twenty-four large pages filled with stories, poems, etc., written by such well-known authors, actors and critics as Dion Boucicault, Nym Crinkle, Osmond Tearle, Milton Nobles, Clay M. Greene, Frederick Warde, Brander Matthews, Nelson Wheatcroft and many others, and is full of interesting reading.

THE BEST EVER PRODUCED.

*Waterbury American.*

The Christmas Number of THE NEW YORK MIRROR is even finer than last year's. The covers are fine works of art in themselves. Then there are most interesting stories and sketches with the autographs of the actor-authors added to them. Throughout, the publication is probably the best of its kind ever produced.

LIKE A CHRISTMAS PLUM PUDDING.

*Brooklyn Times*

The Christmas Number of THE NEW YORK MIRROR just out, is like the Christmas plum-pudding, full of good things. Such a feast of riches is seldom placed before ordinary mortals, but, like ambrosia, is reserved for the gods. There is not a dull page from the cover—which is a marvel of lithographic art—to the end of the number. The prose articles are readable, the poems witty, the reminiscences interesting, the illustrations admirable, and "the visions of fair women," in the form of pictures of fair actresses, beautiful beyond comparison. It is hard to particularize any of the literary contributions when such a high standard of excellence is maintained, and to quote from any of them would be like anticipating the Christmas pantomime or making a luncheon out of the Christmas dinner. To any one interested in the stage—and who is not?—THE MIRROR is worth purchasing, if only as a fragrant memento of a time of the year when the bells are ringing and the universal sentiment is "Peace on earth and good will toward men."

A TRIUMPH.

*Detroit Free Press.*

The Christmas Number of THE NEW YORK MIRROR for 1887 is a journalistic, literary, pictorial and typographical triumph. Perhaps the equal of it has not been produced in any newspaper office in America. It contains thirty-four pages of interesting and, to a considerable extent, permanently valuable matter relating nearly and remotely to the stage. Mr. Harrison Grey Fiske, who has placed THE MIRROR in a commanding position by industrious exercise of exceptional talent for journalism, is to be congratulated on the brilliant outcome of his latest effort.

ALL HAVE A GOOD WORD FOR IT.

*Urbana (O.) Daily Citizen.*

Harrison Grey Fiske, Editor of THE NEW YORK MIRROR, may well feel proud of his Christmas Number, as it is a perfect marvel of beauty and elegance. It is an exposition of the highest type of typographical art. The former Christmas numbers were always superb, but pale in comparison with the present issue. The cover is of many colors and blended in the most harmonious manner. It is profusely illustrated, and, as for the portraits of A. M. Palmer, Joseph Howard, Jr., Robert Downing, E. H. Van Veghten, Frederic de Belleville, T. D. Frawley, Misses Kitty Cheatham, Sibyl Johnstone, Kittie Rhoades, Emma Steiner and Corinne Kimball, words fail to do them justice. The many sketches are written in the happiest vein by writers of reputation. The advertising pages look very healthy. From numerous queries among the people of the stage, we find that THE MIRROR's claim to be the organ of the profession and to have the largest dramatic circulation, is well founded. All have a good word for it.

BEAUTIFUL PRINTING AND ENGRAVING

*Norristown (Pa.) Daily Register.*

The *Register* returns thanks to Wallace Boyer, manager Music Hall, for a handsome copy of the Christmas Number of THE NEW YORK MIRROR. It is a beautiful specimen of printing, lithographing and engraving, and is replete with theatrical news.

CONTRIBUTED TO BY THE BEST WRITERS

*Danbury (Conn.) Evening News.*

The Christmas Number of THE NEW YORK MIRROR is a quarto publication of thirty-eight pages. It is dressed in an elaborate cover, richly tinted and very attractive. The contents are contributed by some of the best writers, and the issue throughout is enriched by faithful portraits of some of the leading actors and actresses now before the public.

A SUPERB PUBLICATION.

*Brooklyn Daily Standard Union.*

The Christmas Number of THE NEW YORK MIRROR, just issued, is a superb publication of its kind; or perhaps it would be better to say nothing like it has ever been published. It is a large number, beautifully illustrated, and filled with excellent reading matter. Some of the most famous men and women of the stage appear in its pages, either pictorially or as writers.

WORTHIEST REPRESENTATIVE OF THE STAGE

*Rockford (Ill.) Daily Register.*

THE NEW YORK MIRROR greets the profession and the lovers of histrionics and the American public generally, with a splendid Christmas Number. It is beautifully printed and full of excellent reading. Some of the most distinguished members of the art theatric have contributed their stories and poetry and other bright bits. Among them we find Milton Nobles' story of his dog "George," Joe Howard, Jr's., reminiscences; Clay M. Greene, Frederick Warde, A. M. Palmer and Mary H. Fiske contribute articles. Excellent portraits of well known actors and actresses illumine the pages. Altogether it is a very creditable bit of enterprise, and THE MIRROR still holds its place as the most reliable and worthiest representative of the footlights.

THE FINEST NUMBER YET.

*Bangor (Me.) Whig and Courier.*

We have received the Christmas Number of THE NEW YORK MIRROR. It is the finest number, both in an artistic point of view and in the interest of its contents, yet published, and reflects much credit upon the publishers for their enterprise.

"It is very delicate and beautiful and will live, as I am sure every one will preserve it. My best wishes for a prosperous New Year."—*Harry Lacy.*

"It's a MIRROR-cle of beauty and no mistake."—*A Post Office Punster.*

"The illustrations are the finest specimens I ever saw from the Moss-type; typographically it is without a flaw. The literary work proves to be more forcibly than ever the variety of life, for great actors to be great writers as well. You are to be congratulated."—*H. S. Keller.*

"Permit me to congratulate you upon the success of your Christmas Number of THE MIRROR. It is in my opinion the best Christmas dramatic publication ever issued in this country."—*Rudolph Aronson.*

"I have not been a regular subscriber to your paper, but I find none to compare with it. I have taken others, but now buy yours to keep posted on the dramatic news of the week. I cannot refrain from congratulating you on your Christmas Number. It is, to use a slang expression, 'simply immense.'"—*E. J. Pixley, Toledo.*

"I want to tell you how I have enjoyed the Christmas MIRROR. It is full of interesting reading and its perusal has given me genuine pleasure."—*Kitty Cheatham.*

"Everyone here speaks so highly of THE MIRROR—not only the professionals, but those of the public who are accustomed to read dramatic papers. They all concede that it is head and shoulders above them all. There is only one paper that attempts any competition with you here, and your sales double theirs."—*F. K. Stearns, Detroit.*

"As a four years' subscriber I must tell you that you have excelled all previous efforts within my knowledge, in this your Christmas Number for 1887. I read and enjoyed the entire contents. The stories, poems, sketches, etc., are written by men and women of renown. I expect to see your next holiday edition surpass this last one, for your efforts toward the establishment of a permanent Actors' Fund and the Actors' Monument prove you are not averse to improvements."—*Lillian Hadley.*

"Your Christmas Number is unquestionably the finest dramatic publication yet issued. You are deserving of the fullest credit for it."—*William W. Randall.*

"You deserve a Merry Christmas, for you have certainly given to your readers the *very* best Christmas MIRROR yet published. In my innocence I supposed it was to include your regular number, but when that arrived to-day I awoke to the fact that the Christmas Number was a present. I am charmed with it. Success to THE MIRROR!"—*Fred. Marsden.*


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Mr. Warren's original songs, "Vesper Bells" and "Papa, Sweet Mamma and Me" received several encores.—*St. Louis Globe-Democrat.*

The scenes between Norah (Mrs. Harry Bloodgood) and Teddy Cregan (Mr. Charles Warren) are very amusing, and the songs that they sing extremely entertaining.—*New Orleans Times-Democrat, Nov. 1.*

Charles Warren as Teddy Cregan and Mrs. Harry Bloodgood as Norah Brophy sang several beautiful songs, and the divertissement was the pleasant portion of the drama. *Columbus (O.) Journal, Nov. 18.*

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